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ITALIAN CONVERSATIONAL COURSE.

A NEW METHOD OF

TEACHING THE ITALIAN LANGUAGE, BOTH
THEORETICALLY AND PRACTICALLY.

BY

GIOVANNI TOSCANI,

Professor of the Italian Language and Literature in the City of London College,
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LONDON :

TRÜBNER & CO., 60, PATERNOSTER ROW.

1867.

303. 9. 20.

LONDON:
PRINTED BY C. F. HODGSON & SON,
GOUGH SQUARE, FLEET STREET.

PREFACE.

LONG experience in the teaching of his native tongue has enabled the Author of this ITALIAN CONVERSATIONAL COURSE to judge of the practical utility of the Italian grammars commonly used in this country. Meritorious as some of these are, he is not acquainted with any one which embodies the modern principles of instruction so successfully applied in the teaching of other modern languages. The aim of the author has therefore been to supply to students of Italian advantages of method heretofore almost exclusively enjoyed by students of French and German.

The main feature, then, of this Work is, that it unites grammatical theory with conversational practice; and that the pupil, thus combining the study of words with their immediate application, is enabled to form complete sentences from the very commencement of the course.

To this end, the author has given the study of the Verb the first place in his work. This Chapter which gives the complete accidence and syntax of the Verb, comprises twelve Exercises; each Exercise being followed by a series of simple questions in Italian, which serve chiefly the purpose of exciting intellectual activity on the part of the pupil.

The theory of the other parts of speech, which are comprehended in separate chapters, is intended to be studied concurrently with the Verb; and afterwards the Practical Exercises, which accompany these parts of speech, to be worked out in the same manner as the preceding exercises on the Verb. A Chapter is also devoted to an explanation of the different modes of address in Italian. When this has been mastered, the student is to return to the Exercises on the Verbs, and re-work them, applying the directions given in the text.

The different parts of the course having been thus repeatedly brought before the student, will remain permanently impressed on the memory.

The rules have been for the most part illustrated by quotations from Italian classics; and the Conversational Exercises have been made the vehicle of useful information about Italy.

The Author may mention that the tables of irregular and exceptional forms in the various parts of speech are here given more comprehensively and exactly than in any Italian grammar that has fallen under his notice.

In conclusion, the author wishes here to acknowledge the valuable assistance he has received from Mr. E. Grosvenor, of the London University, in passing the work through the press.

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9, HILL ROAD, ABBEY ROAD, N.W.

Jan. 1, 1867.

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*List of the Abbreviated Names of Authors and Works
quoted in this book.*

ARI., Ariosto.	MAC. C., Machiavelli, <i>Commedia</i> .
BEN. C., Bentivoglio Cardinale.	MAF., Maffei.
BEM., Bembo.	MAF. M., Maffei, <i>Merope</i> .
Boc., Boccaccio.	MANZ., Manzoni.
BUONAR., Buonarrotti.	MET., Metastasio.
D. CAS., Della Casa.	MET. O., Metastasio, <i>Opere</i> .
DAN. IN., Dante, <i>Inferno</i> .	PET., Petrarca.
DAN. PUR., Dante, <i>Purgatorio</i> .	PET C., Petrarca, <i>Canzoni</i> .
DAN. PAR., Dante, <i>Paradiso</i> .	PET S., Petrarca, <i>Sonetti</i> .
FIOR., Fiorentino.	PROV., <i>Proverbio</i> .
GOL., Goldoni.	SAC., Sacchetti.
GUA., Guarini.	SOA., Soave.
GUA. P. F., Guarini, <i>Pastor Fido</i> .	SOA. N., Soave, <i>Novelle</i> .
GUL., Guicciardini.	TAS., Tasso.
VIL., Villani.	TAS. G. L., Tasso, <i>Gerusalemme</i>
G. VIL., Giovanni Villani.	Liberata.
MAC., Machiavelli.	

List of Abbreviations.

Abl., Ablative.	Nom., Nominative.
Acc., Accusative.	Obs., Observation.
Cond., Conditional.	P., Page.
Dat., Dative.	Perf., Perfect.
Ex., Exercise.	Pers., Person.
F., Feminine.	Pl., Plural.
Gen., Genitive.	Pres., Present.
Indic., Indicative.	Sg. or Sing., Singular.
M., Masculine.	Voc., Vocative.

Explanation of the Marks employed in the Exercises.

1. A word within parentheses () is not to be translated.
2. An Italian word placed under a dash — shows that the word is wanting in English.
3. English words between brackets [] indicate the literal translations of the Italian words to be used.
4. The small figures affixed to English words denote the order of the words in Italian.
5. A figure under an English word refers to a corresponding sentence in the same Exercise.
6. A figure after an Italian question refers to a corresponding sentence in the Exercise immediately preceding.

ITALIAN CONVERSATIONAL COURSE.

CHAPTER I.

PRONUNCIATION.

THE Italian Alphabet consists of twenty-two letters, which are pronounced as follows:—

A	B	C	D ^a	E	F	G	H	I	J
ah	bee	chee	dee	ay	ef-fay	jee	accah	ee	ee
L	M	N	O	P	Q	R	S		
el-lay	em-may	en-nay	o	pee	coo	er-ray	es-say		
T	U	V	Z ^b						
tee	oo	voo	dzaytah.						

Of these letters five are vowels and the rest consonants.

VOWELS.

There are five vowels; viz., *a, e, i, o, u.*^c

A has only one sound in Italian—that of the English *a* in ‘father’; as, *fato*, *fate*.

^a It must be remarked that it is in Tuscany only that the letters *b, c, d* are pronounced *bee, chee, dee*; in every other part of Italy they are sounded *bay, chay, day*. The former mode is, however, the preferable one.

^b The student will observe that *K, W, X, Y* are not found in the Italian alphabet.

^c *J* is also reckoned among the vowels; but having the same sound as the Italian *i*, it may be said that the two letters are identical. In fact, modern writers prefer the use of *i*, and write *ieri* instead of *jeri*, yesterday. At the end of words *j* stands instead of a double *i*, and is to be pronounced as such; but even then the word may be spelt either way; as, *tempj*, or *tempii*, temples.

E has two sounds, the *open* and the *close*. The *open* is that of the English *e* in 'met': as, *fermo*, firm; and the *close* is that of the English *a* in 'fate'; as, *bene*, well.

I is always pronounced like *e* in 'be'; as, *vino*, wine.

O, like *e*, has two sounds, one *open*, the other *close*. The first is that heard in the English word 'not'; as *notte*, night; and the second is that of the *o* in the word 'note'; as, *pomo*, apple.

U has invariably the sound of *oo* in the English word 'root'; as, *uno*, one.

CONSONANTS.

The Italian consonants are pronounced like the English ones, excepting *c*, *g*, *h*, *q*, *r*, *s*, *z*.

H in Italian is never sounded at the beginning of a word; the only reason for being used in that situation is to distinguish some words from others in writing. The following are the only instances in which it is so employed:—

<i>ho</i> , I have.	<i>o</i> , or.
<i>hai</i> , thou hast.	<i>ai</i> , to the.
<i>ha</i> , he has.	<i>a</i> , to.
<i>hanno</i> , they have.	<i>anno</i> , year.

It is employed to prolong the sound of the vowels *a*, *e*, *o*, *u*, in the interjections *ah*, *ah*; *deh*, alas; *oh*, *oh*; *uh* (interjection of pain), *oh*.

It is used to strengthen the sound of *c* or *g* before the vowels *e*, *i*.

The sound of the letters *c*, *g*, *q*, *r*, *s*, *z* has already been given. The following arrangement will show their pronunciation in combination with other letters:—

In relation to *C*.

c soft before *e*, *i*: *ce*, *ci*, *cia*, *cie*, *cio*, *ciu*,—pronounce like *chay*, *chee*, *cheeah*, *cheeay*, *cheeo*, *cheeo*; as, *cena*, supper; *cielo*, heaven, &c.

c soft before *e*, *i*, preceded by *s*: *sce*, *sci*, *scia*, *scie*, *scio*, *sciu*—pronounce *shay*, *shee*, *sheeah*, *sheeay*, *sheeo*, *sheeo*; as, *scena*, scene; *sciallo*, shawl, &c.

c hard before *a, o, u* : *ca, co, cu*—pronounce as in English ; as, *casa*, house ; *collo*, neck ; *cuna*, cradle.

c hard before *h* : *che, chi, sche, schi*—pronounce *kay, kee, skay, kee* ; as, *cheto*, quiet ; *chino*, bent, &c.

In relation to *G*.

g soft before *e, i* : *ge, gi, gia, gie, gio, giu*—pronounce *jay, jee, jeeah, jeeay, jeeo, jeeoo* ; as, *gemma*, gem ; *giorno*, day, &c.

g hard before *a, o, u* : *ga, go, gu*—pronounce as in English ; as, *gamba*, leg ; *gobbo*, hunchbacked ; *gusto*, taste.

g hard before *h* : *ghe, ghi*—pronounce *gay, ghee* ; as, *ghetto*, Jews'-quarter ; *ghirlanda*, garland.

g before *li* : *gli, glia, glie*—pronounce the *gl* like *ll* in 'million' ; as, *egli*, he ; *figlia*, daughter ; *figlie*, daughters.

g before *n* : *gna, gne, gni, gno, gnu*—pronounce the *gn* like *ni* in *companion* ; as, *bagno*, bath, &c.

In relation to *Q*.

q always followed by *u* : *qua, que, qui, quo*—pronounce like *qu* in 'question,' 'vanquish' ; as, *questo*, this ; *qui*, here, &c.

In relation to *R*.

arra, erre, orri, orro, urro—pronounce roughly, *ar-ra, er-ra, or-ri, or-ro, ur-ro* ; as, *guerra*, war, &c.

In relation to *S*.

s sibilant at the beginning of a word : *sa, se, si, so, su*—pronounce *sah, say, see, so, soo* ; as, *sala*, hall ; *sole*, sun, &c.

s like the English *z* between vowels : *iso, osa*—pronounce *izo, ozah* ; as, *viso*, visage ; *rosa*, rose.

In relation to *Z*.

z sibilant at the beginning of a word or syllable *ze, zi*—pronounce like *ts* in *benefits* ; as, *zelo*, zeal ; *zio*, uncle ; *sazio*, sated.

z, single or double, soft between vowels : *aza*—pronounce like *ds* in *Windsor* ; as *Lazaro*, Lazarus.

OBSERVATIONS. — 1. In Italian every letter is pronounced. Two or more vowels coming together in a word are articulated separately, even when two or three form but one syllable; as, *ciò*, that; *miei*, my.

2. Double consonants are pronounced with double emphasis. The mute consonants *b, c, d, p, q, t, v* with two distinct and somewhat separate sounds; as, *debbo*, I must; *accento*, accent. The liquids *l, m, n, r*, and the *f* and *s*, are pronounced with a continued sound; as, *fallo*, fault; *guerra*, war.

ACCENTS.

There are two accents in Italian, the *grave* (') and the *acute* (^). The *grave accent* is placed over the final vowel of such words as have the accent on the last syllable; as, *sarò*, I shall be; *beltà*, beauty; and is also used as a sign of distinction between certain words spelt alike, but differing in signification; as, *dì*, day—*dì*, of; *sì*, yes, so—*si*, one's self; *è*, is—*e*, and; *là*, there—*la*, the, her; *lì*, there—*li*, the, them; *dà*, he gives, give thou—*da*, from; *però*, therefore—*pero*, a pear tree; *nè*, neither, nor—*ne*, of it, us; *testè*, just now—*teste*, heads; *costà*, there—*costa*, shore; *tè*, tea—*te*, thee.

The *acute accent* is only placed over the vowel *i* in the terminations *ia, io*, when the two vowels are to be pronounced in two distinct syllables; as *magía*, magic; *desío*, desire.

OBS.—Although every Italian word bears an accent, the above few cases are the only ones in which it is marked. The position of the accent must therefore be determined by practice. The greater number of Italian words have the accent on the penultimate, or last syllable but one; fewer on the antepenultimate, or last syllable but two; and very few on the last but three. Peculiar stress is laid on the accented vowel; as, *párlò*, I speak; *párlano*, they speak.

For the convenience of the student, the accents have been marked throughout the conjugations in this book.

CHAPTER II.

VERBS.

PREVIOUSLY to entering upon the conjugation of the Verb, it will be necessary to give the pronouns which are the subjects of the verb.

SUBJECTS OF THE VERB.

<i>Singular.</i>		<i>Plural.</i>	
1st person	<i>io</i> , I.	1st person	<i>noi</i> , we.
2nd	„ <i>tu</i> , thou.	2nd	„ <i>voi</i> , you.
3rd	„ <i>egli</i> , he, it.	3rd	„ <i>eglino</i> (m.), they.
	„ <i>ella</i> , she, it. ^a		„ <i>elleno</i> (f.), they.

N.B.—The above pronouns are only employed in Italian—(i.) when they are necessary for the perspicuity of the sentence; (ii.) when a particular stress is laid on the pronouns; and (iii.) when two nominative pronouns are placed in contrast; as, *io sono il maestro, e voi siete lo scolare*; I am the master, and you are the pupil.

In all other cases, they are generally omitted, the termination of the verb being sufficient to indicate the person. For this reason, the verbs are to be conjugated without them.

THE AUXILIARIES.

The Auxiliaries are—*éssere*, to be, and *avére*, to have.^b

^a There being no neuter gender in Italian, *egli, ella*, he, she, are also rendered by *it* in English, when so required.

^b The compound tenses of all verbs (whether regular or irregular) must be conjugated with either *essere*, to be, or *avere*, to have, which are therefore called *auxiliaries*, and it is for this reason they precede the regular conjugations.

CONJUGATION OF THE VERB *ESSERE*.^aInfinitive—*essere*, to be.

Indicative Mood.

Present Tense.

	Singular.		Plural.
<i>sóno,</i>	I am.	<i>siámo,</i>	we are.
<i>séi,</i>	thou art.	<i>siéte,</i>	you are.
<i>è,</i>	he is, she is, it is.	<i>sóno,</i>	they are.

Imperfect.

<i>éra or ero,^b</i>	I was, or used to be.	<i>eravámo,</i>	we were.
<i>éri,</i>	thou wast.	<i>eraváte,</i>	you were.
<i>éra,</i>	he was.	<i>éranó,</i>	they were.

Perfect or Past.^c

<i>fúí,</i>	I was,	<i>fúmmo,</i>	we were.
<i>fósti,</i>	thou wast.	<i>fóste,</i>	you were.
<i>fu,</i>	he was.	<i>fúrono,</i>	they were.

Future.

<i>sarò,</i>	I shall be.	<i>sarémo,</i>	we shall be.
<i>sarái,</i>	thou wilt be.	<i>saréte,</i>	you will be.
<i>sarà,</i>	he will be.	<i>saránno,</i>	they will be.

Conditional Mood.

<i>saréi,</i>	I should be.	<i>sarémmo,</i>	we should be.
<i>sarésti,</i>	thou wouldst be.	<i>saréste,</i>	you would be.
<i>sarébbe,</i>	he would be.	<i>sarébbéro,</i>	they would be.

^a *Essere* being used to form its own compound tenses, is the first auxiliary to be learnt. The English student will thus practically appreciate the difference between the Italian *essere* and the verb *to be*. *Avere* is never used as an auxiliary to *essere*.

^b The termination *o* is used in common conversation, but in composition that in *a* should be employed.

^c The Italian language has two past tenses—the *imperfect*, and the *perfect* or *past*. The *imperfect* expresses an incomplete or an unfinished as well as a repeated action. The *perfect* expresses a complete or definite action entirely past at the time in which one speaks or writes.

Imperative Mood.

No first person singular.	<i>siámo,</i>	let us be.
<i>stí</i> or <i>stá,</i> be (thou).	<i>siáte,</i>	be (you).
<i>stá,</i> let him be.	<i>stáno,</i>	let them be.

Subjunctive Mood.

Present Tense.

<i>che io stá,</i> ^a that I may be.	<i>che siámo,</i>	that we may be.
<i>che tu stá</i> that thou mayest	<i>che siáte,</i>	that you may be.
or <i>stí,</i> [be.	<i>che stáno,</i>	that they may be.
<i>che egli stá,</i> that he may be.		

Imperfect.

<i>se io fóssi,</i> if I might be.	<i>se fóssimo,</i>	if we might be.
<i>se tu fóssi,</i> if thou mightest be.	<i>se fóste,</i>	if you might be.
<i>se fósse,</i> if he might be.	<i>se fóssero,</i>	if they might be.

Present Participle—*esséndo*, being.Past Participle—*státo*, been.

COMPOUND TENSES.

Infinitive—*essere stato*,^b to have been.

Indicative Present.

<i>sono stato</i> , I have been.	<i>siamo stati</i> , we have been.
<i>sei stato</i> , thou hast been.	<i>siete stati</i> , you have been.
<i>è stato</i> , he has been.	<i>sono stati</i> (m.), they have been.
<i>è stata</i> , she has been.	<i>sono state</i> (f.), ^c they have been.

^a As, from a similarity in the endings, some ambiguity might arise, it is often better to employ the personal pronouns in the three persons singular of the present tense of the subjunctive, and in the first and second persons singular of the imperfect of the same mood.

^b The reader will observe that the compound tenses of the auxiliary *essere* are not formed, as in English, by the help of *avere*, to have, but of *essere* itself; so that, instead of saying *I have been*, *I had been*, &c., the Italians say, *sono stato*, *era stato*; literally, *I am been*, *I was been*.

^c The past participle of *essere* agrees always in gender and number with the nominative, so that for the masculine singular we must say *sono stato*; for the feminine singular *sono stata*; for the masculine plural *siamo stati*; for the feminine plural *siamo state*. The same rule is observed for the *past participle* of all verbs conjugated in the compound tenses with *essere*.

Indicative Imperfect.....	<i>era stato</i> , I had been.
„ Perfect or Past, <i>fui stato</i> ,	I had been.
„ Future	<i>sarò stato</i> , I shall have been.
Conditional.....	<i>sarei stato</i> , I should have been.
Subjunctive Present	<i>che sia stato</i> , that I may have been.
„ Imperfect ...	<i>se fossi stato</i> , if I might have been.
Participle— <i>essendo stato</i> , having been.	

Conjugation of the Present Indicative :—

Interrogatively.

<i>sono</i> ? ^a	am I ?	<i>siamo</i> ?	are we ?
<i>sei</i> ?	art thou ?	<i>siete</i> ?	are you ?
<i>è</i> ?	is he ?	<i>sono</i> ?	are they ?

Negatively.

<i>non sono</i> ,	I am not.	<i>non siamo</i> ,	we are not.
<i>non sei</i> ,	thou art not.	<i>non siete</i> ,	you are not.
<i>non è</i> ,	he is not.	<i>non sono</i> ,	they are not.

Interrogatively Negatively.

<i>non sono</i> ?	am I not ?	<i>non siamo</i> ?	are we not ?
<i>non sei</i> ?	art thou not ?	<i>non siete</i> ?	are you not ?
<i>non è</i> ?	is he not ?	<i>non sono</i> ?	are they not ?

N.B.—All the other moods and tenses are to be conjugated in the same way, except the *imperative* and *subjunctive*, which take the negative, but do not admit the interrogative forms.

^a A verb is conjugated *interrogatively*, both in English and Italian, by placing its subject after it; but, as the Italians generally drop the pronoun when speaking, the inflection of the voice ought to indicate whether it be an affirmation or a question which is expressed.

When a verb is conjugated *negatively*, the construction is quite different in the two languages: the negative particle is in English placed after the verb, but in Italian it always precedes the verb.

After a negative particle the infinitive mood is substituted for the second person singular of the imperative; as, *non essere*, be not (thou).

E più non dimandare, (Dan. In.) And ask not more.

Non dubitar della fede mia, (Mac. C.) Do not doubt of my fidelity.

EXERCISE I.^a

[N.B.—At the end of the book will be found a Vocabulary of all the words contained in the Exercises.]

1. Are^b you (a)^c native of Italy? 2. No; I am
 (See N.B. p. 5.) [Italian] No
italiano (m.), *italiana* (f.)
- not (an) Italian; I am (a) native of England.
 [English]
inglese (m. & f.)
3. Of what country is your mother? 4. — My
Di che paese vostra madre I *miei*
 parents are Germans, but my
genitori tedeschi (pl. m.), *tedesco* (sg. m.) *ma mio*
 grandfather was (a) Frenchman, and my
nonno francese (sg. m. & f.) *e mia*
 grandmother (an) Englishwoman. 5. Were you
nonna inglese (sg. m. & f.)
- in Turin — last^{2c} year¹? 6. I was not in² Italy³
in Torino l' passato anno *Italia*
- at-all¹ last year; I was in England during the
punto Inghilterra durante la

^a The student should be thoroughly acquainted with the verb *essere* before attempting to translate the above exercise, because every tense and person of the verb which will be found therein should be rendered into Italian from memory alone, without the necessity of referring to the book.

^b There are three modes of address in Italian:—the second person singular, the third person singular, and the second person plural. The latter, which agrees with the English mode, will be used for the present. When the student has learnt all the personal and possessive pronouns, he may practise the other different modes by changing the first one through all the exercises. See p. 184.

^c See explanation of the marks and abbreviations employed in this work, facing p. 1.

spring and — summer, and in France during the
primavera la state Francia l'
autumn and — winter. 7. My father, — mother,
autunno l' inverno Mio padre mia madre
and — brother were at Rome. 8. Is (it) true that
mio fratello a Roma vero che
the present Mount Caprino was formerly the
il presente Monte (Note c, p. 6.) altre volte la
Tarpean² Rock¹? 9. Yes; and on-the Palatine² Hill¹
Tarpea Rupe Si sul Palatino Colle
was the Lupercal. 10. In Rome there were formerly
il Lupercale vi (Note c, p. 6.)
four millions of inhabitants. 11. And now there
quattro milioni d' abitanti adesso
are only (one) hundred (and) sixty thousand
solamente cento sessanta mila
— ; yet on-account-of the remains of its
abitanti pure per gli avanzi della sua
ancient magnificence, Rome is still, and will always be,
antica magnificenza ancora sempre
interesting. 12. I shall be in Rome next⁴ — autumn¹
interessante prossimi l'
and² — winter³. 13. My parents will be in Germany
e l' 4 Germania
all that time; now they are in (the) country;
tutto quel tempo campagna
— next² week¹ they will be in town. 14. I should
la prossima settimana città
not be here, were I not ill. 15. Have you been
qui [if^a I were not] ammalato (Note b, p. 7.)
to church? 16. No, I have been at home all — day.
in chiesa (Note b, p. 7.) in casa tutto il giorno

* After *se*, if, used in a dubious sense, the imperfect tense of the subjunctive mood must be employed in Italian.

17. Have — your brothers been on-the continent?
i vostri fratelli (Note c, p. 7.) 9 *continente*
18. No; but — my sisters and my mother have been
le mie sorelle (Note b, p. 7.)
- to Italy three times. 19. I should be happy, if I were
in tre volte felice (Note a, p. 10.)
- now in Naples with my aunt. 20. Naples is at-present
Napoli con mia zia [now]
- the largest city in Italy. 21. What o'clock is (it)?
la più grande città d' [what hour]
che ora
22. (It) is — two (o'clock). 23. I am late.
sono^a le due in ritardo

N.B.—The student, after having translated each exercise, ought to read over his Italian translation, and try to remember the meaning of every word.

Idiomatic expressions formed with the verb *essere*.

<i>essere benveduto,</i>	to have a good reputation.
<i>essere malveduto,</i>	to have a bad name.
<i>essere di buona nascita,</i>	to come of a good family.
<i>essere a parte di,</i>	to be a partaker of.
<i>essere in grado di,</i>	to be able to.
<i>essere a mal termine,</i>	to be in a bad condition.
<i>esser^b scarso di danaro,</i>	to be short of money.
<i>essere a buon porto,</i>	to be nearly out of trouble.
<i>essere a cavallo,</i>	to be out of danger.

VOCABULARY.

<i>ora</i> , pl. <i>ore</i> , hour.	<i>stagione</i> , pl. <i>stagioni</i> , season.
<i>giorno</i> , pl. <i>giorni</i> , day.	<i>sera</i> , pl. <i>sere</i> , evening.
<i>settimana</i> , pl. <i>settimane</i> , week.	<i>mattina</i> , pl. <i>mattine</i> , morning.
<i>mese</i> , pl. <i>mesi</i> , month.	<i>notte</i> , pl. <i>notti</i> , night.

^a Observe that the verb must be in the plural number when the noun following it is plural. In the above instance, the word *ore*, hours, is understood.

^b After *l*, *m*, *n*, *r*, the final vowel is often dropped.

<i>oggi</i> , to day.	<i>quattro</i> , four.	<i>che</i> ? what?
<i>ieri</i> , yesterday.	<i>cinque</i> , five.	<i>quale</i> (sg.) } which?
<i>domani</i> , to-morrow.	<i>sei</i> , six.	<i>quali</i> (pl.) }
<i>domenica</i> , Sunday.	<i>sette</i> , seven.	<i>chi</i> ? who?
<i>lunedì</i> , Monday.	<i>otto</i> , eight.	<i>vi</i> } there.
<i>martedì</i> , Tuesday.	<i>nove</i> , nine.	<i>ci</i> }
<i>mercoledì</i> , Wednesday.	<i>dieci</i> , ten.	<i>dove</i> , where.
<i>giovedì</i> , Thursday.	<i>undici</i> , eleven.	<i>quando</i> , when.
<i>venerdì</i> , Friday.	<i>dodici</i> , twelve.	<i>forse</i> , perhaps.
<i>sabato</i> , Saturday.	<i>quanto</i> (m.) } how	<i>o</i> , or.
<i>uno</i> , one.	<i>quanta</i> (f.) } much.	<i>in</i> } in
<i>due</i> , two.	<i>quanti</i> (m.) } how	} into.
<i>tre</i> , three.	<i>quante</i> (f.) } many.	

QUESTIONS.^a

[N.B.—The numbers which follow some of the questions refer to sentences in the Exercise *immediately preceding*.]

Di che paese siete? 3.—Foste in Italia l'anno passato?
—Sarete in casa domani?—Siete stato (*or* stata) in Francia?—Quanti abitanti vi sono in Roma adesso? 11.
—Quante volte è stata vostra madre in chiesa domenica?—Quali sono le stagioni dell' anno? 6.—Qual' è la più grande città d' Italia? 20.—Sono stati i vostri fratelli in Germania?—Dove eravate la state passata?—Che ora è?—È vostro nonno francese o tedesco?—È vostro fratello stato ammalato? 14.—Che giorno è oggi?—Che giorno era ieri?—Quanti giorni' vi sono in una settimana?—Quanti mesi vi sono in un anno?

OBS.—The pupil ought gradually to study the Rules (not the Exercises) on nouns, adjectives, numerals, pronouns, &c., along with the verbs, taking one chapter at a time.

^a The above questions must be answered by the student in Italian, taking care to answer with a full sentence, without however using any words or expressions which have not yet been given; as, *Di che paese siete?* *Sono inglese*. Of what country are you? I am a native of England. *È mio padre in casa?* *Non è in casa*, or *Non vi è*. Is my father at home? He is not at home, or He is not there. *There* and *at home* are generally omitted in English in the answer, but in Italian they must be repeated.

CONJUGATION OF THE VERB *AVERE*.Infinitive—*avére*, to have.

Indicative Mood.

Present Tense.

Singular.		Plural.
<i>ho</i> , ^a I have.	<i>abbiamo</i> ,	we have.
<i>hai</i> , thou hast.	<i>avete</i> ,	you have.
<i>ha</i> , he has, she has, it has.	<i>hanno</i> ,	they have.

Imperfect.

<i>aveva</i> , ^b I had.	<i>avevamo</i> ,	we had.
<i>avevi</i> , thou hadst.	<i>avevate</i> ,	you had.
<i>aveva</i> , he had.	<i>avevano</i> ,	they had.

Perfect or Past.^c

<i>ebbi</i> , I had.	<i>avemmo</i> ,	we had.
<i>avesti</i> , thou hadst.	<i>aveste</i> ,	you had.
<i>ebbe</i> , he had.	<i>ebbero</i> ,	they had.

Future.

<i>avrò</i> , I shall have.	<i>avremo</i> ,	we shall have.
<i>avrà</i> , thou wilt have.	<i>avrete</i> ,	you will have.
<i>avrà</i> , he will have.	<i>avranno</i> ,	they will have.

Conditional Mood.

<i>avrei</i> , I should have.	<i>avremmo</i> ,	we should have.
<i>avresti</i> , thou wouldst have.	<i>avreste</i> ,	you would have.
<i>avrebbe</i> , he would have.	<i>avrebbero</i> ,	they would have.

Imperative Mood.

No first person singular.	<i>abbiamo</i> ,	let us have.
<i>abbi</i> , have (thou).	<i>abbiate</i> ,	have (you).
<i>abbia</i> , let him have.	<i>abbiano</i> ,	let them have.

^a See, concerning *h*, p. 2.^b Or *avévo*. See Note ^b, p. 6.^c Note ^c, p. 6.

Subjunctive Mood.

Present Tense.

<i>che io abbia,</i> ^a	that I may have.	<i>che abbiamo,</i>	that we may have
<i>che tu abbi,</i>	{ that thou mayest	<i>che abbiate,</i>	that you may
or <i>abbia,</i>			[have
<i>che egli abbia,</i>	that he may have.	<i>che abbiano,</i>	that they may
			[have

Imperfect.

<i>se io avessi,</i>	if I might have.	<i>se avessimo,</i>	if we might have
<i>se tu avessi,</i>	if thou mightest	<i>se aveste,</i>	if you might have
	[have.	<i>se avessero,</i>	if they might
<i>se avesse,</i>	if he might have.		[have

Present Participle { *avéndo,* } having.^b
avénte,

Past Participle—*avúto*, had.

COMPOUND TENSES.

Infinitive—*avere avuto*, to have had.

Indicative Present.

<i>ho avuto</i> , I have had.	<i>abbiamo avuto</i> , ^c we have had.
<i>hai avuto</i> , thou hast had.	<i>avete avuto</i> , you have had.
<i>ha avuto</i> , he has had.	<i>hanno avuto</i> , they have had.

Indicative Imperfect, *aveva avuto*, I had had.

„ Perfect, *ebbi avuto*, I had had.

„ Future, *avrò avuto*, I shall have had.

Conditional *avrei avuto*, I should have had.

Subjunctive Present, *che abbia avuto*, that I may have had.

„ Imperfect, *se avessi avuto*, if I might have had.

Participle—*avendo avuto*, having had.

^a Note ^a, p. 7.

^b Note ^a, p. 23.

^c The Past Participle of *avere*, instead of agreeing with the nominative of the verb, agrees with its accusative, whenever preceded by the latter; as, *Il Signore che ho avuto in casa era inglese*. The gentleman whom I had in my house was an English man; *La Signora che ha avuta in casa mio padre era tedesca*. The lady whom my father had in his house was a German. When the accusative comes after the Past Participle, the latter may or may not agree with it; *Ho avuto (or avuta) una francese in casa mia*, I have had a French lady in my house. The same rule applies to the Past Participle of all verbs conjugated in the compound tenses by the help of *avere*.

Avere is conjugated *interrogatively* and *negatively* in the same way as *essere*.^a

Conjugation of the Present Indicative :—

Interrogatively.

<i>ho ?</i>	have I ?	<i>abbiamo ?</i>	have we ?
<i>hai ?</i>	hast thou ?	<i>avete ?</i>	have you ?
<i>ha ?</i>	has he, has she ?	<i>hanno ?</i>	have they ?

Negatively.

<i>non ho,</i>	I have not.	<i>non abbiamo,</i>	we have not.
<i>non hai,</i>	thou hast not.	<i>non avete,</i>	you have not.
<i>non ha,</i>	he has not.	<i>non hanno,^b</i>	they have not.

Interrogatively and Negatively.

<i>non ho ?</i>	have I not ?	<i>non abbiamo ?</i>	have we not ?
<i>non hai ?</i>	hast thou not ?	<i>non avete ?</i>	have you not ?
<i>non ha ?</i>	has he not ?	<i>non hanno ?^b</i>	have they not ?

OBSERVATIONS ON THE USE OF *Avere* AND *Essere* AS AUXILIARIES.

1. It is of great importance to have a clear idea of the right use of *essere* and *avere*, which, as already stated, are used as *auxiliaries*, or helping verbs, like the English ones, *to have* and *to be*.

2. It has been seen, in the conjugation of *essere* and *avere*, that each of these verbs is its own auxiliary ; now it is to be shown how they are used with other verbs.

3. *Avere* is used to form the compound tenses of *active*^c and almost all *neuter*^d verbs.

^a Note ^a, p. 8.

^b N.B. p. 8.

^c A verb is called *Active* when the action is directed towards some specified object ; as,

Ho mangiato una mela, I have eaten an apple.

Avete amato vostra madre ? have you loved your mother ?

^d A verb is *Neuter* when it has no direct object ; as,

Pietro ha parlato a Carlo, Peter has spoken to Charles.

4. *Essere* is employed as auxiliary with *impersonal*,^a *reflective*,^b and *passive*^c verbs.

5. Special attention must be paid to the following verbs which in Italian are conjugated with *essere*, whereas in English they are generally conjugated with *avere* :—

<i>accorrere,</i>	to run up to.	<i>passare,</i>	to pass.
<i>andare,</i>	to go.	<i>pervenire,</i>	to arrive.
<i>arrivare,</i>	to arrive.	<i>riuscire,</i>	to succeed.
<i>cadere,</i>	to fall.	<i>restare,</i>	} to remain, stay.
<i>discendere,</i>	to come down.	<i>rimanere,</i>	
<i>divenire,</i>	} to become.	<i>salire,</i>	to come up, go up.
<i>diventare,</i>		<i>stare,</i>	to stay, stand.
<i>entrare,</i>	to enter, walk in.	<i>tornare,</i>	to return.
<i>giungere,</i>	to reach, arrive at.	<i>uscire,</i>	to go out.
<i>morire,</i>	to die.	<i>venire,</i>	to come.
<i>partire,</i>	to set out, depart, start.		

Notice the following examples :—

Io SONO andato, I have gone.

Egli È arrivato, he has arrived.

6. There is also a distinction to be made with respect to the use of *avere* and *essere*, when the verb is one of those which may, according to the sense in which it is employed, be either a verb *neuter* or *active*; for then in the first instance *essere* is employed, but in the second *avere*; as,—

<i>Sono fuggito dai miei nemici,</i>	I have fled from my enemies.
<i>Ho fuggito i miei nemici,</i>	I have fled my enemies.
<i>Avete vivuto una vita tribolata,</i>	You have lived an unquiet life.
<i>Siete vivuto contento,</i>	You have lived happily.

^a A verb is said to be *Impersonal* when the source of the action is not specified; as,

È piovuto oggi, it has rained to-day.

^b A *Reflective* verb is that in which the object is the same person or thing as the subject; as,

Mi sono divertito, I have enjoyed myself.

^c When the subject of the verb suffers the action, the verb is *Passive*; as,

Il ladro fu trovato, the thief was found.

EXERCISE II.

1. I have an Italian lesson to-day. 2. Have you
[a lesson of Italian]
una lezione d'italiano
- all that^a is necessary for – your lesson? 3. I have
tutto necessario per la vostra
- everything, excepting a writing-book. 4. At-the
tutto eccettuato un quaderno Alla
- last² lesson¹ you had not pen, ink, and paper ready
passata [pen, paper, and inkstand] *pronti*
penna, carta, e calamaio
- for – your master. 5. No, nor-even a proper³
pel vostro maestro [Yes] *neppure una adatta*
- grammar¹. 6. Is this your sister's pen-knife?
grammatica *questo* [the penknife of your sister]
il temperino di vostra sorella
7. It was my sister's, but now it is mine. 8. Where
di mia sorella *mio*
- will you have your lesson to-day? 9. I and my brother
2 *mio*
- will have – our Italian lesson in-the dining-room;
la nostra *1* *nella stanza da mangiare*
- and – my sisters will have – their music-lesson in-the
le mie sorelle *la loro lezione di musica nell'*
- ante-room. 10. What is the matter with you?
anticamera. [What have you?]
Che (or che cosa)

^a That or what, used in the sense of that which, is translated *quello che*, or *quel che*, or *ciò che*, or *quanto*.

11. Nothing is the matter with me. [I have nothing^a.]
look well. 13. I have had a cold.
good looks] un' infreddatura
buona cera
14. I have never^a had either a cold or a headache.
nè nè il mal di capo
15. How old are you? [How-many years have you?]
Quanti
- thirty — — next² spring¹. 17. Have you never
trent' anni la prossima primavera (Note b, p. 7.)
- been ill? 18. Only once; yesterday I had the
una volta il
- toothache. 19. Are you afraid of^b being ill again?
mal di denti [Have you fear] d' ancora
paura
20. Am I wrong to be afraid? 21. You are right
[Have I wrong to have fear] [You have right
torto di ragione
- to be afraid, but it is not likely — you will be ill.
to have fear] probabile che
di
22. How old is your father? 23. He was fifty
15 [has] vostro [He had] cinquant'
- years (old) last year, and he will be fifty-one
[will have] cinquant' un
- — next² month¹. 24. Are you hungry?
anno il prossimo mese [Have you hunger]
fame

^a When *nulla* or *niente*, nothing; *mai*, never; *niuno*, *nessuno*, *veruno*, no one, nobody, come after the verb, the negative *non* must be put before the verb; as, *Non vi è nessuno nell' anticamera*, there is nobody in the anteroom; *Non ho nulla*, nothing is the matter with me. When the above pronouns precede the verb, they are used without the negative; as, *Nessuno era in casa*, nobody was at home.

^b After a preposition, the infinitive mood is always used in Italian.

25. I am not hungry, but my brother is thirsty
 [I have not hunger] *mio* [has thirst
sete

and sleepy. 26. We should be hungry if we had not
 and sleep] [We should have hunger] (Note a, p. 10.)
sonno

had — breakfast. 27. Are you cold? 28. No;
la colazione [Have you] *freddo*

I am warm and am in (a) hurry, because I am
 [I have] *caldo* *fretta, perchè* [I have
 afraid of being late at — school. 29. I should
 fear] (Note b, p. 18.) (Ex. I. 23.) *al la scuola* [I should
 be ashamed of being late at school. 30. What
 have shame] [How-many
vergogna *Quanti*

is the day of-the month? 31. It is the third
 of-them have we] *del* *il* [three]
ne

of May. 32. Be wise, and you will be happy.
maggio [Have wisdom]
 (Imperative) *giudizio*

(See N.B. p. 11.)

Other idiomatic expressions are formed with *avere*; as,

aver fumo, to be proud.
aver d' uopo di,
aver mestieri di, } to have need of, to want.
aver bisogno di,
averla con uno, to be angry with one.

VOCABULARY.

tredici, thirteen.
quattordici, fourteen.
quindici, fifteen.
sedici, sixteen.
diciasette, seventeen.
diciotto, eighteen.
diciannove, nineteen.
venti, twenty.

vent' uno, twenty-one.
venti due, twenty-two.
 etc. etc.
trenta, thirty.
trent' uno, thirty-one.
trenta due, thirty-two.
 etc. etc.
quaranta, forty.

<i>cinquanta,</i>	fifty.	<i>ottobre,</i>	October.
<i>sessanta,</i>	sixty.	<i>novembre,</i>	November.
<i>settanta,</i>	seventy.	<i>dicembre,</i>	December.
<i>ottanta,</i>	eighty.	<i>Londra,</i>	London.
<i>novanta,</i>	ninety.	<i>Parigi,</i>	Paris.
<i>cento,</i>	a hundred.	<i>Firenze,</i>	Florence.
<i>gennaio,</i>	January.	<i>Venezia,</i>	Venice.
<i>febbraio,</i>	February.	<i>Genova,</i>	Genoa.
<i>marzo,</i>	March.	<i>Milano,</i>	Milan.
<i>aprile,</i>	April.	<i>Livorno,</i>	Leghorn.
<i>maggio,</i>	May.	<i>Edimburgo,</i>	Edinburgh.
<i>giugno,</i>	June.	<i>Pietroburgo,</i>	Petersburg.
<i>luglio,</i>	July.	<i>Madrid,</i>	Madrid.
<i>agosto,</i>	August.	<i>Berlino,</i>	Berlin.
<i>settembre,</i>	September.	<i>Vienna,</i>	Vienna.

QUESTIONS.

Avete bisogno d' una penna?—Quante lezioni d' italiano ha avute vostra sorella?—In che giorno della settimana avete lezione di francese?—Avete vergogna di non essere stata in chiesa domenica? 29.—Avevate il mal di capo o il mal di denti ieri? 14, 18.—Avrete tutto quel ch' è necessario per la vostra lezione?—Avete paura? 19.—Quanti anni ha vostro padre?—Quando avranno i vostri fratelli la lezione di musica?—Ha il vostro maestro ragione o torto? 20, 21.—Siete stato ammalato?—Aveva vostra zia buona cera quando era in città? 12.—Dove avrà vostra sorella la lezione di tedesco?—Che avete? 10.—Ha vostro fratello giudizio? 32.—Avevate caldo o freddo ieri? 27, 28.—Avete fame, sete, o sonno? 24, 25.—Quanti giorni ha settembre?—Avete avuto un' infreddatura o il mal di capo?—Non siete mai stato (*or stata*) a Livorno?

* In answering this question, observe that the preposition *on*, which is employed in English before dates, is omitted in Italian; as, *Giovedì avrò lezione di tedesco*, On Thursday I shall have a German lesson; *Era in città il tre di marzo*, I was in town on the third of March.

REGULAR VERBS.

There are three conjugations of verbs in the Italian language, and they are distinguished by the *vowel* immediately preceding the last syllable of the Infinitive. The last syllable of the Infinitive is *re*, and the vowel immediately preceding it must be either *a*, or *e*, or *i*. Thus the verbs which in the Infinitive end in *are* are said to belong to the 1st conjugation, those which end in *ere* to the 2nd, and those which end in *ire* to the 3rd.

The verb *parl-are*,^a to speak, will serve as a model for the 1st conjugation.

Infinitive—*parláre*, to speak.

Indicative Mood.

Present Tense.

Singular.
párl-o, I speak.^b
párl-i, thou speakest.
párl-a, he speaks.

Plural.
parl-iámo, we speak.
parl-áte, you speak.
párl-ano, they speak.

^a In every verb a distinction must be made between the *root* and the *termination*. That part of the verb which is before the *termination* is called the *root*, and in regular verbs it remains unchanged throughout the conjugation. The *termination* changes for every *mood*, *tense*, *number*, and *person*. A hyphen is put between the *root* and the *termination*, in order that the student may see clearly the distinction. Particular attention must be paid to the terminations, because with them we may conjugate any other regular verb.

^b The English auxiliary *do*, or the Present Participle with the auxiliary *to be*, will sometimes also have to be used in rendering the Italian Present Indicative; thus:

parlo, I do speak, or I am speaking.

parli, thou dost speak, or thou art speaking, &c.

Such constructions are never used in the Italian language.

Imperfect.

parl-áva,^a I was speaking.
parl-ávi, thou wast speaking.
parl-áva, he was speaking.

parl-avámo, we were speaking.
parl-aváte, you were speaking.
parl-ávano, they were speaking.

Perfect or Past.

parl-ái, I spoke.
parl-ásti, thou spokest.
parl-ò, he spoke.

parl-ámmo, we spoke.
parl-áste, you spoke.
parl-árono, they spoke.

Future.

parl-erò, I shall speak.
parl-erái, thou wilt speak.
parl-erà, he will speak.

parl-erémo, we shall speak.
parl-eréte, you will speak.
parl-eránno, they will speak.

Conditional Mood.

parl-eréi, I should speak.
parl-erésti, thou wouldst speak.
parl-erébbe, he would speak.

parl-erénno, we should speak.
parl-eréste, you would speak.
parl-erébbero, they would speak.

Imperative Mood.

No first person singular.
párl-a, speak (thou).
párl-i, let him speak.

parl-iámo, let us speak.
parl-áte, speak (you).
párl-ino, let them speak.

Subjunctive Mood.

Present Tense.

<i>che io párl-i</i> , that I may	} <i>speak</i>	<i>che parl-iámo</i> , that we may	} <i>speak</i>
<i>che tu párl-i</i> , that thou mayest		<i>che parl-iáte</i> , that you may	
<i>che egli párl-i</i> , that he may		<i>che párl-ino</i> , that they may	

Imperfect.

<i>se io parl-ássi</i> , if I might speak.	<i>se parl-ássimo</i> , if we might speak.
<i>se tu parl-ássi</i> , if thou mightest	<i>se parl-áste</i> , if you might speak.
<i>se parl-ásse</i> , if he might speak.	<i>se parl-ássero</i> , if they might

[speak.]

^a The termination *vo*, instead of *va*, may be used in conversational language, in the 1st pers. sing. of the imperfect of all verbs.

^b Or, *I used to speak*; also sometimes *I spoke*, or *did speak*.

Present Participle { *parl-ando*^a
parl-ante } speaking.

Past Participle, *parl-ato*,^b spoken.

COMPOUND TENSES.

Infinitive—*avere parlato*, to have spoken.

Indicative Present, *ho parlato*,^c I have spoken.

„ Imperfect, *aveva parlato*, I had spoken.

„ Perfect, *ebbi parlato*, I had spoken.

„ Future, *avrò parlato*, I shall have spoken.

Conditional..... *avrei parlato*, I should have spoken.

Subjunctive Present, *che abbia parlato*, that I may have spoken.

„ Imperfect, *se avessi parlato*, if I might have spoken.

Participle—*avendo parlato*, having spoken.

* In this work the name of *Present Participle* is given to both the real *Present Participle* and to what is in Italian generally called *Gerund*, and this is done in order that the pupil may not be embarrassed with the latter grammatical term. It is however to be observed that, of these two participles, the one in *ndo* is always used in a verbal capacity, and the other in *nte* in that of an adjective and a noun, but very seldom in that of verb; in the latter case, the pronoun *che* with the *Present Indicative* being generally substituted. Notice the following examples:—

<i>essendo il re buono,</i>	the king being good.
<i>un animale parlante,</i>	a talking animal.
<i>un amante,</i>	a lover (one who loves).
<i>guardo un fanciullo che balla,</i>	I look at a child dancing.

It is further to be remarked that the Participle in *nte* is wanting in many verbs (see *essere*); but when used, it must always agree in gender and number with the person or thing to which it relates; as, *due animali parlanti*, two talking animals.

due amanti, two lovers (two who love).

The Participle in *ndo* is indeclinable, it therefore always ends in *o*.

^b Some Past Participles of the 1st conjugation are frequently abridged; as, *privato*, for *privato*, deprived.
guasto, for *guastato*, spoiled.

^c See Note ^c, p. 14.

Conjugation of the Present Indicative :—

Interrogatively.

<i>parlo</i> ? do I speak ?	<i>parliamo</i> ? do we speak ?
<i>parli</i> ? dost thou speak ?	<i>parlate</i> ? do you speak ?
<i>parla</i> ? does he speak ?	<i>parlano</i> ? do they speak ?

Negatively.

<i>non parlo</i> , I do not speak.	<i>non parliamo</i> , we do not speak.
<i>non parli</i> , thou dost not speak.	<i>non parlate</i> , you do not speak.
<i>non parla</i> , he does not speak.	<i>non parlano</i> , they do not speak.

Interrogatively Negatively.

<i>non parlo</i> ? do I not speak ?	<i>non parliamo</i> ? do we not speak ?
<i>non parli</i> ? dost thou not speak ?	<i>non parlate</i> ? do you not speak ?
<i>non parla</i> ? does he not speak ?	<i>non parlano</i> ? do they not speak ?

Obs.—Verbs ending in the Infinitive in *care* or *gare*, take *h* after *c* or *g*, when those letters are followed by *e* or *i*, in order to preserve the hard sound ; as, *paghi*, thou payest ; *pagherò*, I shall pay, from *pagare*, to pay. So likewise, in verbs ending in *ciare* or *giare*, the *i* is dropped before another *i* or *e* for the sake of euphony ; as, *mangi*, thou eatest ; *mangerò*, I shall eat ; from *mangiare*, to eat.

VOCABULARY.

to speak, <i>parlare</i> .	to bring, carry, <i>portare</i> .
to learn, <i>imparare</i> .	to wish (something to any one), <i>augurare</i> .
to study, <i>studiare</i> .	to salute, take one's leave, <i>salutare</i> .
to find, <i>trovare</i> .	at what o'clock ? <i>a che ora</i> ?
to dine { <i>pranzare</i> { <i>desinare</i> .	letter, note, <i>lettera</i> .
to eat, <i>mangiare</i> .	post, <i>posta</i> .
to call, <i>chiamare</i> .	man-servant, <i>servo</i> .
to ask, <i>domandare</i> .	maid-servant, <i>serva</i> .
to order { <i>ordinare</i> { <i>comandare</i> .	well, <i>bene</i> .
to invite, <i>invitare</i> .	very well, <i>benissimo</i> .
to lay the cloth, <i>apparecchiare</i> <i>la tavola</i> .	much, <i>molto</i> .
	very much, <i>moltissimo</i> .

EXERCISE III.

1. Do you speak English? 2. No, Sir; but I
(Note b, p. 21.) *signore*
speak French and German. 3. Does Mr.^a Dolci speak
tedesco
English? 4. Mr. Dolci speaks Italian^s only¹; but —
italiano *le*
my sisters speak English very well. 5. Where have
mie sorelle
you learnt the French^s language¹? 6. I learnt — French
la francese lingua (Note e, p. 6.) *il*
in Paris, and — German in Berlin. 7. How long have
il [Is (it) long that
un pezzo che
you been in England? 8. I have been in England
you are] [They are five years that
che
five years. 9. Did you study much when you
I am in England.]
were learning French? 10. I used-to-study two hours
6 (Note b, p. 22.)
a day. 11. Did you find German difficult? 12. Yes;
il *difficile*
I found — German more difficult than any
(perf.) *il* *più* *di* *qualunque*
other language. 13. My nephew and — niece
altra *Mio* *nipote* *mia nipote*
find — Italian easy. 14. Will you sing
l' *facile*

* Before *Signor*, *Mr.*, *Signora*, *Mrs.*, and *Signorina*, *Miss*, when not used in the vocative case, the definite article must be used. Thus we say, *Il Signor Neri*, *Mr. Neri*, *La Signora Magri*, *Mrs. Magri*, *La Signorina Loti*, *Miss Loti*. Notice that the word *Signore* drops the final when followed by a noun.

to-night? 15. I would sing with-pleasure, but I have
stassera^a *volentieri*

a cold. 16. Perhaps your sister will sing a song.
vostra sorella *una canzone*

17. She is not at home, and she never sings, because she
 has not (a) good voice. 18. Have you dined? 19. I
buona voce

have² not¹ eaten⁴ anything⁵ yet³. 20. You shall dine
 [nothing] *ancora*

with-me: I will-call² John³ now¹ to^b ask if — dinner is
meco: *il pranzo*

ready. 21. Do not order — dinner for me, because
pronto *il* *per me*

I have been invited elsewhere. 22. The servant is-laying
 (Note c, p. 7.) *altrove* (Note b, p. 21.)

the cloth, and in two minutes dinner will be on table.
minuti [they will bring in table]
in tavola

23. Had I not been invited elsewhere I would dine with
 [If I had not] (Note c, p. 7.) *con*

you with-pleasure, but to-day (I) wish² you¹ a good
 15 *vi un buon*

appetite, and take my leave.
 [dinner] [(I) salute² you¹.]
vi

(See N.B., p. 11.)

QUESTIONS.

Perchè^c non cantate? 17.—Quante lingue parla vostra
 zia?—È un pezzo (or quanto tempo è) che studiate

^a The pronoun *questa*, this, is generally abridged before the words *notte*, *mane* or *mattina*, and *sera*, with which it is united, as follows: *stanotte*, *stamane* or *stamattina*, *stassera* (see Voc. I.).

^b *to*, before an Infinitive, in the sense of *in order to*, is rendered in Italian by *per*.

^c Observe that *why* and *because* are both rendered in Italian by *perchè*.

l'italiano? 7, 8.—Quante ore il giorno studiavate quando eravate in campagna? 10.—Imparerete la vostra canzone domani o lunedì? 6.—A che ora pranzerà vostro fratello martedì prossimo?—Cantereste se foste infreddato (or infreddata)?—Ha vostra sorella vergogna di non aver imparato la sua lezione? 29.—Siete stato invitato a pranzo da vostro zio?—Trovate il tedesco difficile?—Ha il servo portato la lettera alla posta?—Avete chiamato vostra madre?—Ha la serva apparecchiato la tavola?—A che ora porteranno in tavola?—Quante volte il giorno mangia vostro nonno?—Avete domandato al servo se il pranzo è pronto?

The verb *credere*, to believe, to think, will serve as a model for the 2nd Conjugation.

Infinitive—*credere*, to believe.

Indicative Mood.

Present Tense.

Singular.

cred-o, I believe.
cred-i, thou believest.
cred-e, he believes.

Plural.

cred-iámo, we believe.
cred-éte, you believe.
cred-ono, they believe.

Imperfect.

cred-éva, I was believing.
cred-évi, thou wast believing.
cred-éva, he was believing.

cred-evámo, we were believing.
cred-eváte, you were believing.
cred-évano, they were believing.

Perfect or Past.

cred-éi,* I believed.
cred-ésti, thou believedst.
cred-è, he believed.

cred-émmo, we believed.
cred-éste, you believed.
cred-érono, they believed.

Future.

cred-erò, I shall believe.
cred-erái, thou wilt believe.
cred-erà, he will believe.

cred-erémo, we shall believe.
cred-eréte, you will believe.
cred-eránno, they will believe.

* All the regular verbs of the second conjugation, which will be mentioned hereafter, have two terminations throughout the Perfect tense; thus they make

éi, *ésti*, *è*, *émmo*, *éste*, *érono*; or
étti, *ésti*, *étte*, *émmo*, *éste*, *étero*.

Conditional Mood.

cred-créi, I should believe.*cred-crésti*, thou wouldst believe.*cred-crébbe*, he would believe.*cred-crémmo*, we should believe.*cred-créste*, you would believe.*cred-crébbéro*, they would believe.
[lieve.

Imperative Mood.

No first person singular.

créd-i, believe (thou).*créd-a*, let him believe.*cred-idmo*, let us believe.*cred-éte*, believe you.*créd-ano*, let them believe.

Subjunctive Mood.

Present Tense.

che io créd-a, that I may believe.*che tu créd-a*, that thou mayest &c.*che egli créd-a*, that he may &c.*che cred-idmo*, that we may be-*che cred-idte*, that you &c. [lieve.*che créd-ano*, that they &c.

Imperfect.

se io cred-éssi, if I might believe.*se tu cred-éssi*, if thou mightest &c.*se cred-ésse*, if he might &c.*se cred-éssimo*, if we might be-*se cred-éste*, if you &c. [lieve.*se cred-éssero*, if they &c.Present Participle { *cred-éndo*
cred-énte } believing.*Past Participle, *cred-úto*, believed.

COMPOUND TENSES.

Infinitive—*avere creduto*, to have believed.Indicative Present... *ho creduto*, I have believed.,, Imperfect *aveva creduto*, I had believed.,, Perfect... *ebbi creduto*, I had believed.,, Future... *avrò creduto*, I shall have believed.Conditional..... *avrei creduto*, I should have believed.Subjunctive Present, *che abbia creduto*, that I may have believed.,, Imperfect, *se avessi creduto*, if I might have believed.Participle—*avendo creduto*, having believed.

Conjugation of the Present Indicative :—

Interrogatively.

credo? do I believe?*credi?* dost thou believe?*crede?* does he believe?*crediamo?* do we believe?*credete?* do you believe?*credono?* do they believe?

* See Note *, page 23.

Negatively.

<i>non credo</i> , I do not believe.	<i>non crediamo</i> , we do not believe.
<i>non credi</i> , thou dost not believe.	<i>non credete</i> , you do not believe.
<i>non crede</i> , he does not believe.	<i>non credono</i> , they do not believe.

Interrogatively and Negatively.

<i>non credo?</i> do I not believe?	<i>non crediamo?</i> do we not believe?
<i>non credi?</i> dost thou not be- [lieve?	<i>non credete?</i> do you not believe?
<i>non crede?</i> does he not believe?	<i>non credono?</i> do they not be- [lieve?

VOCABULARY.

to knock at the door, <i>battere alla porta</i> .	to prolong, <i>prolungare</i> .
to ring, <i>suonare</i> .	to enjoy, <i>godere</i> .
to think (to believe), <i>credere</i> .	to present, <i>presentare</i> .
to receive, <i>ricevere</i> .	to feed (act.), <i>pascere, pascolare</i> .
to inform, <i>informare</i> .	to reap, <i>mietere</i> .
to tap at a door, <i>bussare all'uscio</i> .	to sell, <i>vendere</i> .
to hope, <i>sperare</i> .	to beat, <i>battere</i> .
to wish, <i>desiderare</i> .	to yield, <i>cedere</i> .
to step, walk, come in or into, <i>entrare</i> .	to leave, abandon, <i>abbandonare</i> .
to fear, <i>temere</i> .	to gain, <i>guadagnare</i> .
to arrive, <i>arrivare</i> .	to lose, <i>perdere</i> .
to shine, <i>splendere</i> .	to begin, <i>cominciare, principiare</i> .
	to pour out (wine into a glass), <i>mescere</i> .
	to pour out (anything), <i>versare</i> .

EXERCISE IV.

1. Somebody knocks at the door. 2. They are
alcuno
knocking and ringing.^a 3. Charles, who has knocked
(Note b, p. 21.) *Carlo*
and rung? 4. I think — (it) is^b Mr. Bianchi.
che (Note a, p. 25.)

^a Attention must be paid not to confound the conjugations.

^b Verbs expressing doubt, belief, opinion, wish, will, command, and fear, govern the Subjunctive Mood when followed by the conjunction *che*. Thus, the student will translate the 4th sentence as if it were written, "I think that (it) may be Mr. Bianchi."

5. Certainly I received a letter from his brother yes-
Certamente (Note c, p. 6.) *una da suo*

terday informing me that he hoped to dine with us
mi che di noi

to-day. 6. Somebody taps at the door. 7. Come-in.

Avanti (li-

terally, forward). 8. Madam, your^s servant¹. 9. I was
Signora vostro

afraid — you would not arrive in time for — dinner.
che (Note b, p. 29.) *a tempo il*

10. Madam, the sun was shining so beautifully
il sole così a maraviglia

this morning that I prolonged — my walk (too far).
 (Note a, p. 26.) *la mia passeggiata*

11. You have,² no doubt,¹ enjoyed — your walk.
senza dubbio la vostra

12. Yes; very much: the country is now looking
 [has] *un aspetto*

very beautiful; there are — sheep feeding in-the
bellissimo delle pecore (Note a, p. 23.) *nei*

meadows, and — men and — women reaping
prati degli uomini delle donne

the corn in-the fields. 13. Have you sold — your
il grano nei campi la vostra

country-house? 14. I have not sold — my country-
casa di campagna la mia

house. 15. Have you received any news about the
delle nuove intorno alla

war? 16. Yes; the enemy have been beaten, and
guerra i nemici

the general yielded disgracefully, abandoning all
il generale vergognosamente tutti

— his troops. 17. Then we have gained a decided²
i suoi soldati Allora una assoluta

victory¹. 18. Yes, Madam, the enemy have lost all.
vittoria 16

19. The² dinner³ is⁴ now¹ ready, so let us begin.
Il così
20. I have a good appetite after — my long walk.
un buon appetito dopo la mia lunga
21. Charles, pour out (a glass of wine) for Mr. Bianchi.
per
22. I shall pour out a glass of port wine for you.
un bicchiere di vino d'Oporto
- (See N.B., p. 11.)

QUESTIONS.

Chi batte alla porta?—Riceveste una lettera ieri mattina da vostro zio?—Credete che vostro fratello abbia sonno?—Desiderate che vostro padre guadagni o perda?—In che mese dell' anno mietono il grano in Inghilterra?—Ha vostro padre venduto le pecore? 12.—Avete goduto la vostra passeggiata?—Quando arriverà vostra nonna a Londra?—Avete suonato e battuto?—Splendeva il sole giovedì passato?—Quando principierà vostra sorella a studiare la musica?—Perchè non mesce? 21.—Dove trovaste la penna ed il temperino?—Avete versato un bicchiere di vino d'Oporto pel Signor Bianchi?

The verb *sentire*, to feel, hear, will serve as a model for the 3rd Conjugation.

Infinitive—*sentire*, to feel.

Indicative Mood.

Present Tense.

Singular.	Plural.
<i>sént-o</i> , I feel.	<i>sént-iámo</i> , we feel.
<i>sént-i</i> , thou feelest.	<i>sént-ite</i> , you feel.
<i>sént-e</i> , he feels.	<i>sént-ono</i> , they feel.

Imperfect.

<i>sént-íva</i> , I felt.	<i>sént-ivámo</i> , we felt.
<i>sént-ívi</i> , thou feltest.	<i>sént-iváte</i> , you felt.
<i>sént-íva</i> , he felt.	<i>sént-ívano</i> , they felt.

Perfect or Past.

sent-ti, I felt.
sent-isti, thou feltest.
sent-ì, he felt.

sent-immo, we felt.
sent-iste, you felt.
sent-irono, they felt.

Future.

sent-irò, I shall feel.
sent-irai, thou wilt feel.
sent-irà, he will feel.

sent-irémo, we shall feel.
sent-iréte, you will feel.
sent-iránno, they will feel.

Conditional Mood.

sent-iréi, I should feel.
sent-irésti, thou wouldst feel.
sent-irébbe, he would feel.

sent-irémmo, we should feel.
sent-iréste, you would feel.
sent-irébbero, they would feel.

Imperative Mood.

No first person singular.
sént-i, feel (thou).
sént-a, let him feel.

sent-idmo, let us feel.
sent-ite, feel (you).
sént-ano, let them feel.

Subjunctive Mood.

Present Tense.

che io sént-a, that I may feel.
che tu sént-a, that thou mayest
 [feel.
che egli sént-a, that he may feel.

che sent-idmo, that we may feel.
che sent-idte, that you may feel.
che sént-ano, that they may feel.

Imperfect.

se io sent-issi, if I might feel.
se tu sent-issi, if thou mightest
 [feel.
se sent-isse, if he might feel.

se sent-issimo, if we might feel.
se sent-iste, if you might feel.
se sent-issero, if they might feel.

Present Participle { *sent-éndo* } feeling.
 sent-énte }

Past Participle, *sent-íto*, felt.

COMPOUND TENSES.

Infinitive—*avere sentito*, to have felt.

Indicative Present... *ho sentito*, I have felt.

„ Imperfect *avera sentito*, I had felt.

„ Perfect ... *ebbi sentito*, I had felt.

„ Future ... *avrò sentito*, I shall have felt.

Conditional..... *avrei sentito*, I should have felt.

Subjunctive Present, *che abbia sentito*, that I may have felt.

„ Imperfect, *se avessi sentito*, if I might have felt.

Participle—*avendo sentito*, having felt.

Conjugation of the Present Indicative :—

Interrogatively.

sento ? do I feel ?
senti ? dost thou feel ?
sente ? does he feel ?

sentiamo ? do we feel ?
sentite ? do you feel ?
sentono ? do they feel ?

Negatively.

non sento, I do not feel.
non senti, thou dost not feel.
non sente, he does not feel.

non sentiamo, we do not feel.
non sentite, you do not feel.
non sentono, they do not feel.

Interrogatively Negatively.

non sento ? do I not feel ?
non senti ? dost thou not feel ?
non sente ? does he not feel ?

non sentiamo ? do we not feel ?
non sentite ? do you not feel ?
non sentono ? do they not feel ?

OBS.—The most regular form of the 3rd conjugation, analogically with the other two, is that of *sentire*; but the only verbs which are always completely conjugated like *sentire* are—

bollire, to boil.
divertire, to divert.
dormire, to sleep.
fuggire, to flee.
partire, to depart, start.
pentire, to repent.

pervertire, to pervert.
servire, to serve.
sortire, to sally out.
sovvertire, to subvert.
vestire, to clothe, dress.

—and their derivatives. All the other verbs in *ire*, with the exception of those which will be found in the table of the irregular verbs of the 3rd conjugation, take *isc* before the final letter, throughout the singular number, and in the third person plural of the *Present Indicative*, *Present Subjunctive*, and *Imperative*.

MODEL.

Infinitive—*finire*, to finish.

Indicative Mood.

Present Tense.

fin-isco, I finish.
fin-isci, thou finishest.
fin-isce, he finishes.

fin-idamo, we finish.
fin-ite, you finish.
fin-iscono, they finish.

Imperative Mood.

No first person singular.

fin-isci, finish (thou).*fin-isca*, let him finish.*fin-idamo*, let us finish.*fin-ite*, finish (you).*fin-iscano*, let them finish.

Subjunctive Mood.

Present Tense.

che io fin-isca, that I may finish.*che tu fin-isca*, that thou mayest

[finish.

che egli fin-isca, that he may finish.*che fin-idamo*, that we may finish.*che fin-iáte*, that you may finish.*che fin-iscano*, that they may

[finish.

All the other moods and tenses not given in the above Model are conjugated like *sentire*.

N.B.—The following verbs in *ire* are indifferently conjugated either like *sentire* or like *finire* :—

abborrire, to abhor.*applaudire*, to applaud.*avvertire*, to warn.*inghiottire*, to swallow.*languire*, to languish.*mentire*, to lie.*muggire*, to bellow.*nutrire*, to nourish.*ruggire*, to roar.

VOCABULARY.

to sleep, *dormire*.to feel, hear, *sentire*.to warn, *avvertire*.to go out, *uscire*.to blow { *spirare*,
 { *soffiare*.to listen, *ascoltare*.to boil, *bollire*.to take, *prendere*.to leave } *partire* { *da*
to depart } { *di*.to return, *tornare*.to serve, *servire*.to hear of, *sentire parlare*.to take place, *aver luogo*.

EXERCISE V.

1. Good morning, Sir; how did you sleep — last²*Buon giorno**come**la passata*night¹? 2. Not well; I am very poorly. 3. Are you*notte**molto indisposto*indeed² poorly¹? what is the matter with you? 4. I feel*davvero*

an oppression at the chest.

un' oppressione al petto

5. I think that you

have a cold; you were warned by-the doctor —
 (Note b, p. 29.) *un' dal medico di*

not to go out yesterday because the wind blew cold;
 [(it) was blowing a cold² wind¹]
un freddo vento

but you have not listened (to) — his advice, so
il suo consiglio perciò

now you are ill. 6. Being well wrapped-up, I thought
ben imbacuccato

— I should not have felt the cold. 7. Do you want
che il freddo (Idioms, p. 19.)

a cup of coffee? 8. Thank you, I do not want
una chicchera di caffè [Thanks]
Grazie

anything. 9. The water boils, and in ten minutes the
 [nothing] *L' acqua minuti il*

coffee will be ready. 10. Indeed I should not sleep if

I took a cup of coffee now. 11. When do you
 (Note a, p. 10.) *7 [shall you*

leave — England? 12. I shall leave — England to-
 leave^a] *d'*

tomorrow. 13. When will — you return? 14. I shall re-
 turn either next spring or next summer.

o la primavera prossima o l' estate prossima

15. Have you had good attendance during — your
 [Have you been well served] *il vostro*

residence in this country? 16. In England there are
soggiorno questo

good hotels. 17. By-the-bye, have you received the
buoni alberghi A proposito il

* In Italian the *future* is generally employed instead of the English *present* when speaking of a future time; even when two or three verbs are used, they must all be in the future; as, *meglio diventerai se alla morte PENSERAI* (Prov.), thou wilt become better if thou *thinkest* of death.

newspaper? 18. Yes, Madam; I received the "Diritto"
giornale *il*

yesterday. 19. Have you heard of the death of Mr. B.? *della del*

20. Yes; I have heard of his death, which took
della sua che

place yesterday at two (o'clock).
alle

(See N.B., p. 11.)

QUESTIONS.

Ha vostro padre dormito bene?—Bolle l'acqua? 9.—
 Avete avvertito vostra madre che non tornerete a casa
 stassera?—Quando partirà vostro zio d'Inghilterra?—
 Era vestita bene la vostra serva domenica passata?—
 Ha vostro fratello bisogno d'un bicchier d'acqua? 9.—
 Perchè non prendete una chicchera di caffè?—Avete
 sentito parlare della guerra? 20.—È tornata a Londra
 vostra sorella?—Quando avrà luogo l'apertura del
 Parlamento?—Ricevete giornali italiani e francesi tutte
 le settimane? 11.—Voi non avete buona cera: che cosa
 avete?

REFLECTIVE VERBS.

OBSERVATIONS.

1. In conjugating *Reflective* verbs the Italians employ
 the conjunctive pronouns

mi, me, or to me;

ci, us, or to us;

ti, thee, or to thee;

vi, you, or to you;

answering to the English myself, thyself, ourselves,
 yourselves;

and *si*, himself, herself, itself, oneself, themselves.

2. The above Italian pronouns either follow or precede the verb.

(i.) They follow the verb and are united to it—

In the Infinitive, which then drops the final *e*.

In the Present Participle.

In the Past Participle, when elliptically used with the auxiliary verb understood; as, *vestitosi*, i.e. *essendosi vestito*, having dressed himself.

In the second person singular and first and second persons plural of the Imperative used affirmatively.

(ii.) In the Imperative negatively, and in all other tenses and persons, the above pronouns generally precede the verb;^a as may be seen from the following model of a reflexive verb:—

MODEL.

Infinitive—*scaldársi*, to warm one's self.

Indicative Mood.

Present Tense.

Singular.	Plural.
<i>mi scáldo</i> , ^b I warm myself.	<i>ci scaldiamo</i> , we warm ourselves.
<i>ti scáldi</i> , thou warmest thyself.	<i>vi scaldáte</i> , you warm &c.
<i>si scálda</i> , he warms himself.	<i>si scáldano</i> , they warm &c.

^a It may be useful to add here, that the above rules respecting the placing of the pronouns are to be applied, not only in conjugating reflexive verbs, but also with any other verb; and that what has been said about *mi*, *ti*, *ci*, *vi*, *si*, is likewise applicable to the other conjunctive pronouns—*lo*, him; *li*, them; *la*, her; *le*, them (*f.*); *gli*, to him; *le*, to her or them (*f.*); *ne*, of him, of her, of it, of them, some, any; and *loro*, to them (*m.* and *f.*). This latter, however, is never united to the verb.

^b The words *stesso* or *medesimo*, plural *stessi* and *medesimi*, which have the meaning of *self* or *selves*, are sometimes used in Italian with the reflexive verb, but this is done only in cases where the English *self* or *selves* is intended to be emphatic: as, *Non vedo voi*, *vedo me stesso*, or *me medesimo*, I do not see you, I see myself. The other persons would, in such cases, be formed as follows:—*te stesso*, thyself; *se stesso*, himself, herself, itself; *noi stessi*, ourselves; *voi stessi*, yourselves; *se stessi*, themselves.

Imperfect.

<i>mi scaldáva</i> , I warmed myself.	<i>ci scaldavámo</i> , we warmed our-
<i>ti scaldávi</i> , thou warmedst thyself.	<i>vi scaldaváte</i> , you &c. [selves.
<i>si scaldáva</i> , he warmed himself.	<i>si scaldávano</i> , they &c.

Perfect or Past.

<i>mi scaldái</i> , I warmed myself.	<i>ci scaldámmo</i> , we warmed our-
<i>ti scaldásti</i> , thou warmedst thyself.	<i>vi scaldáste</i> , you &c. [selves.
<i>si scaldò</i> , he warmed himself.	<i>si scaldárono</i> , they &c.

Future.

<i>mi scaldèrò</i> , I shall warm myself.	<i>ci scaldèrémo</i> , we shall warm &c.
<i>ti scaldèrái</i> , thou wilt &c.	<i>vi scaldèréte</i> , you will &c.
<i>si scaldèrà</i> , he will &c.	<i>si scaldèránno</i> , they will &c.

Conditional Mood.

<i>mi scaldèréi</i> , I should warm [myself.	<i>ci scaldèrémmo</i> , we should warm [ourselves.
<i>ti scaldèrésti</i> , thou wouldst &c.	<i>vi scaldèréste</i> , you would &c.
<i>si scaldèrébbe</i> , he would &c.	<i>si scaldèrébbero</i> , they would &c.

Imperative Mood.

No first person singular.	<i>scaldiamoci</i> , let us warm our-
<i>scáldati</i> , warm thyself.	<i>scaldáteri</i> , warm &c. [selves.
<i>si scáldi</i> , let him warm himself.	<i>si scáldino</i> , let them &c.

Subjunctive Mood.

Present Tense.

<i>che io mi scáldi</i> , that I may warm [myself.	<i>che ci scaldiamo</i> , that we may [warm ourselves.
<i>che tu ti scáldi</i> , that thou &c.	<i>che vi scaldiate</i> , that you &c.
<i>che egli si scáldi</i> , that he &c.	<i>che si scáldino</i> , that they &c.

Imperfect.

<i>se io mi scaldassi</i> , if I might [warm myself.	<i>se ci scaldassimo</i> , if we might [warm ourselves.
<i>se tu ti scaldassi</i> , if thou &c.	<i>se vi scaldaste</i> , if you &c.
<i>se si scaldasse</i> , if he &c.	<i>se si scaldassero</i> , if they &c.

Present Participle—*scaldándosi*, warming one's self.Past Participle—*scaldátosi*, warmed one's self.

COMPOUND TENSES.

Infinitive—*essersi scaldato*, to have warmed one's self.

Indicative Present.	<i>mi sono scaldato</i> or <i>scaldato</i> , ^a I have warmed myself.
„ Imperfect	<i>mi era scaldato</i> , I had warmed myself.
„ Perfect ...	<i>mi fui scaldato</i> , I had warmed myself.
„ Future ...	<i>mi sarò scaldato</i> , I shall have warmed myself.
Conditional	<i>mi sarei scaldato</i> , I should have warmed myself.
Subjunctive Present	<i>che mi sia scaldato</i> , that I may have warmed myself.
„ Imperfect	<i>se mi fossi scaldato</i> , if I might have warmed myself.
Participle—	<i>essendosi scaldato</i> , having warmed himself.

Conjugation of the Present Indicative :—

Interrogatively.

<i>mi scaldo</i> ? do I warm myself ?	<i>ci scaldiamo</i> ? do we warm our-
<i>ti scaldi</i> ? dost thou &c.	<i>vi scaldate</i> ? do you &c. [selves ?
<i>si scalda</i> ? does he &c.	<i>si scaldano</i> ? do they &c.

Negatively.

<i>non mi scaldo</i> , I do not warm [myself.	<i>non ci scaldiamo</i> , we do not [warm ourselves ?
<i>non ti scaldi</i> , thou dost not &c.	<i>non vi scaldate</i> , you do not &c.
<i>non si scalda</i> , he does not &c.	<i>non si scaldano</i> , they do not &c.

Interrogatively Negatively.

<i>non mi scaldo</i> ? do I not warm [myself ?	<i>non ci scaldiamo</i> ? do we not [warm ourselves ?
<i>non ti scaldi</i> ? dost thou not &c.	<i>non vi scaldate</i> ? do you not &c.
<i>non si scalda</i> ? does he not &c.	<i>non si scaldano</i> ? do they not &c.

OBS.—*Reflective verbs* are conjugated in the same way as other verbs, so far as regards their terminations ; that is, those ending in *are*, like *parlare* ; those in *ere*, like *credere* ; those in *ire*, like *sentire* or *finire*.

The student should now, therefore, conjugate *credersi*, to believe one's self ; and *divertirsi*, to amuse one's self, in order to become well acquainted with the reflective forms.

^a Note c, p. 7.

RECIPROCAL VERBS.

These are conjugated in the same way as reflectives, but only in the *plural* of their tenses ; as,

ci parliamo, we speak to one another.*

vi parlate, you speak to one another.

si parlano, they speak to one another.

PASSIVE AND IMPERSONAL VERBS.

OBSERVATIONS.

1. An *active verb* is rendered *passive* in Italian in the same way as in English, that is, by a combination of the verb *essere* and the *Past Participle* ;^b as,

Giuliano de' Medici FU } *Giuliano de' Medici was*
AMMAZZATO in chiesa } murdered in a church.

2. In Italian, however, the passive meaning is very often, in the 3rd persons, obtained by the reflective construction. In this case, of course, the verb must be in the *singular* or *plural* number, according to the number of the noun with which the *si* is employed ; as,

Lo scolare si castiga, the pupil is punished (*literally*, the pupil punishes himself).

Le perle si trovano nel mare, pearls are found in the sea (*literally*, pearls find themselves in the sea).

* The English *one another* or *each other*, in cases similar to those above, is sometimes expressed in Italian by *uno* and *altro*, accompanied by the definite article, or by such words as *scambievolmente*, mutually ; *reciprocamente*, reciprocally ; as,

noi ci amiamo l' un l' altro, or } we love one another.
noi ci amiamo scambievolmente }

^b *Venire*, to come, is frequently used instead of *essere*, in the simple tenses of *passive verbs* ; as, *Pietro venne avvertito*, Peter was warned ; but we must say, *egli è stato avvertito*, not *è venuto avvertito*.

3. There is another manner of using the active verb reflective along with the little word *si*, which is very remarkable. This word *si*, which, as above noticed, represents all the English pronouns *oneself*, *himself*, *herself*, *itself*, *themselves*, is constantly used with the reflective verb to express the meaning of the English words *one*, *you*, *they*, *people* (in the sense of *the world in general*) ; as,

<i>one</i> praises virtue	} <i>si loda la virtù.</i>
<i>they</i> praise virtue	
<i>people</i> praise virtue	
<i>we</i> praise virtue	

<i>one</i> loves his friends	} <i>si amano gli amici.</i>
<i>we</i> love our friends	
<i>people</i> love their friends	
<i>they</i> love their friends	

That is, literally, *virtue praises itself* ; *friends love themselves*.

4. This idiomatic use of *si* with the *reflective verb* is of the most constant occurrence in Italian. It must however be observed, that the words *we* and *they*, as used in the above examples, may also be turned into Italian by employing the verb in the 1st and 3rd persons plural ; as,

Amiamo gli amici, we (*indef.*) love our friends.
Lodano la virtù, they (*indef.*) praise virtue.

5. Sometimes also the pronoun *uno* may be used to represent the English *one*, as above employed ; as,

Uno si avvezza facilmente alla vita oziosa,
 One easily accustoms one's self to an idle life ;

but this form is very seldom employed.

6. Impersonal verbs have only the third person, as in English, with this difference, that in Italian they are generally used without a pronoun, and take *essere* in the compound tenses ; as,

piove, it rains ;
è gelato, it has frozen.

VOCABULARY.

to dress one's self, <i>vestirsi</i> .	to get up, rise, { <i>levarsi</i> ,
to wash one's self, <i>lavarsi</i> .	stand up, { <i>alzarsi</i> .
to get-ready, <i>allestirsi</i> .	to enjoy one's self, <i>divertirsi</i> .
to remember, <i>ricordarsi</i> .	to be glad, <i>rallegrarsi di</i> .
to recollect, <i>rammentarsi</i> .	to hear, <i>udire</i> .
to accustom one's { <i>avvezarsi a</i> ,	to complain, <i>lagnarsi</i> .
self to, { <i>abituarsi a</i> .	to live, reside, { <i>abitare</i> ,
to be accustomed to, <i>esser solito</i> .	{ <i>dimorare</i> .
to boast, <i>vantarsi</i> .	

The following are impersonal verbs :—

to be necessary, <i>bisognare</i> .	to hail, <i>grandinare</i> .
to thunder, <i>tumare</i> .	to freeze, <i>gelare</i> .
to rain, <i>piovere</i> .	to thaw, <i>digelare</i> .
to snow, <i>nevicare</i> .	to be enough, <i>bastare</i> .*

EXERCISE VI.

1. Quick, children, dress yourselves, wash yourselves
Presto fanciulli (Obs. I. p. 37.)
 and get-ready^b for — your lesson. 2. Here-we-are;
la *eccoci*
 good morning, Mr. D——. 3. Good morning,
 (Ex. V. 1.) *signor maestro*
 Miss B——; do you remember how many inhabi-
signorina
 tants there are now in Rome? 4. Yes, I do;^c
 [I remember]
 there are 160,000 inhabitants. 5. Miss Belisario does
 (Ex. I. 11.)
 not remember a single sentence of what she learnt
una sola frase

* *Bastare* is also a neuter verb, as, *Io basto a far tutto*, I can do all alone.

^b Observe that many *neuter verbs* are conjugated in the *reflective* way in Italian, though they are not so in English. The pronoun *si* suffixed to the Infinitive will indicate to the English student that the verb is *reflective*.

^c The elliptical way of using in answers *do* or *will*, or any other auxiliary without the principal verb, is not admissible in Italian; the whole verb must be repeated in the answer.

a fortnight ago. 6. She will never accustom herself
quindici giorni fa

to learn by heart: I am accustomed to rise early, and
a mente per tempo

I am very clever. 7. Do not boast because you were
bravissima (Obs. II. p. 37.)

diligent — last² week¹, get up — (and) answer
*diligente la passata settimana a rispondere**

— my questions. 8. I went to a concert
alle mie domande [I have been] ad un concerto
 yesterday, where I enjoyed myself very much, so-that
così

I have had no^b time to learn — my lesson. 9. I am
tempo di la mia

glad to hear that you enjoyed yourself, but I am sorry
mi rincresce

that you have not learnt — your lesson. 10. I am
[may have] la (N.B. p. 5.)

wrong, and you have (a) right to complain.
 (Ex. II. 20, 21.) *di*

11. Have you heard from Mr. Volta?
[Have you received any news] dal
 (Ex. IV. 15.)

12. I received a letter from him — last² month¹.
una da lui il passato mese

13. Is it true that many new plants are found on
molte nuove piante (Obs. 2, p. 40.) *nel*

his farm? 14. They say so, but it is not true.
suo podere [One speaks of that]
 (Obs. 3, p. 41.) *di ciò*

* When in English there occur two Imperatives, with the conjunction *and* between them, the second Imperative is generally rendered in Italian by the Infinitive, preceded by the preposition *a*.

^b No, in the sense of *not any*, is rendered in Italian by the negative *non*, which is always put before the verb.

He has sold — his farm, and he now lives in town.
il suo

15. How old is he? 16. He is supposed to be
[It is believed that he may

forty years (of age), but he will not be thirty-five —
have forty years] [he will not have] *anni*

till next spring. 17. Is the Italian² language¹ difficult?
che (Ex. II. 16.) *la italiana lingua*

18. On-the-contrary, it is easy: of-course it is necessary²
anzi, *certamente*

to study, but not much. 19. It thunders; perhaps it
(Obs. 6, p. 41.)

will rain. 20. It snowed and hailed last night.
ieri sera

21. Yes, and this morning it froze. 22. But it has
(Note a, p. 26.) (Obs. 6, p. 41.)

thawed² already¹. 23. Does it rain often in Italy?
già *spesso*

24. In Italy it does not rain so often, but it hails more
così *più*

often than in England. 25. This is enough for to-day;
che *Questo*

we shall speak more² Italian¹ to-morrow.
di più

(See N.B. p. 11.)

QUESTIONS.

Quando vi allestirete pel concerto?—Si è lavato
vostro fratello stamane?—Vi siete divertito in cam-
pagna?—Si ricorda vostra sorella in che giorno arrivò

* The verbs *bisognare*, to be necessary; *volere*, to be willing;
sapere, to know; *fare*, to do, make; *dovere*, to owe, to be ob-
liged; *lasciare*, to leave, allow; *potere*, to be able; *bastare*, to
be sufficient; *parere*, to appear; *convenire*, to be fit; *sentire*, to
feel, hear; *udire*, to hear; *solere*, to be accustomed, to be in
the habit; when followed by an Infinitive, take no preposition
after them; as, *Bisogna studiare tutti i giorni*, it is necessary to
study every day.

a Londra?—Vi rallegrereste se vostro zio tornasse in Inghilterra? 9.—Vi rincresce che vostra zia sia ammalata? 9.—Siete solito levarvi per tempo? 6.—Quando riceverete nuove di vostro fratello? 11.—Che lingua si parla in Italia?—Dove si trovano le perle?—Quanti anni si crede che abbia vostro nonno?—Pioveva ieri?—Quante volte è nevicato l'inverno passato?—Credete che gelerà domani?—Tuonò ieri sera?—Grandina spesso in Inghilterra?—Basta studiare due ore il giorno per imparare l'italiano?

IRREGULAR VERBS.

OBSERVATIONS ON IRREGULAR VERBS.

1. Italian verbs are always regular in five tenses, which are the *Imperfect* of the *Indicative*, the *Imperfect* of the *Subjunctive*, the *Present Participle*, the *Future*, and the *Conditional*. The last two tenses are, however, subject to contraction; as, in *andare*, to go, we have the Future *andrò* and the Conditional *andrei* instead of *anderò* and *anderei*.

2. Any contraction in the *Infinitive* always runs through the *Future* and the *Conditional*; as, *condurre*, to lead, contracted from *conducere*, makes in the Future *condurrò*, and in the Conditional *condurrei*. So likewise verbs ending in the Infinitive in *lere* and *nere*, and the verb *venire*, to come, with its derivatives, have a double *r* in the Future and the Conditional; as, *volere*, to be willing, makes in the Future *vorrò*, and in the Conditional *vorrei*; *ponere*, to place, makes *porrò* and *porrei*; and *venire*, to come, makes *verrò* and *verrei*.

3. The irregularity of Italian verbs generally falls on the *Present* and *Perfect* of the *Indicative* and on the *Past Participle*.

4. When the *Present Indicative* is irregular, then the *Imperative* and the *Present* of the *Subjunctive* are affected with the like irregularity.

5. It is very important to observe, that when a verb is irregular in the *Perfect Tense*, it is so in three persons only, the other three being always regular. The three irregular persons are the 1st and 3rd persons singular and the 3rd person plural, which are invariably formed in the following manner: the 1st person singular always ends in *i*; as, *lessi*, I read; by changing this *i* into *e* we have the 3rd person singular, *lesse*, he or she read and by adding *ro* to the 3rd person singular, we have the 3rd person plural, *lessero*, they read. The three persons which are always regular, therefore, are the 2nd singular and the 1st and 2nd plural, which are formed from the Infinitive by changing *re* into *sti* for the 2nd person singular, and into *mmo* for the 1st plural and *ste* for the 2nd plural. Thus, from *leggere*, to read which has *lessi* in the *Perfect*, we shall have—

lessi, I read.

leggesti, thou didst read.

lesse, he read.

leggemmo, we read.

leggeste, you read.

lessero, they read.

These observations should be carefully remembered as they are of great utility in conjugating irregular verbs.

6. In exhibiting the irregular verbs, the irregular tenses only will be given in full, the 1st person singular of all other tenses affording a sufficient hint to the learner for supplying the rest.

There are only four irregular verbs of the 1st conjugation:—*andare*, to go; *dare*, to give; *fare*,^a to do; *stare*, to stand, stay.

^a *Fare* is in many grammars placed with the verbs of the 2d conjugation, because it is contracted from *facere*, which is now obsolete. On account of its similarity in the terminations with the other three irregular verbs above mentioned, it is here considered as belonging to the 1st conjugation.

IRREGULAR VERBS—FIRST CONJUGATION.

CONJUGATION OF THE VERB *ANDARE*.Infinitive—*andáre*, to go.

Indicative Present.

Singular.

vádo or *vo*, I go.
vái, thou goest.
va, he goes.

Plural.

andiámo, we go.
andáte, you go.
vánno, they go.

Indicative Imperfect... *andúva*, I was going.,, Perfect *andái*, I went.,, Future *andrò*, I shall go.Conditional—*andréi*, I should go.

Imperative Mood.

No first person singular.

andiámo, let us go.*va*, go (thou).*andáte*, go (you).*váda*, let him go.*vádano*, let them go.

Subjunctive Present.

che io váda, that I may go.*che andiámo*, that we may go.*che tu váda*, that thou mayest go.*che andiáte*, that you may go.*che egli váda*, that he may go.*che vádano*, that they may go.Subjunctive Imperfect—*se io andássi*, if I might go.Present Participle—*andándo*, going.Past Participle—*andáto*, gone.

COMPOUND TENSES.

Infinitive—*essere andato*,^a to have gone.Indicative Present, *sono andato* or *andata*,^b I have gone.

&c.

&c.

&c.

N.B.—The compounds of *andare* are all regular, like *parlare*.CONJUGATION OF THE VERB *DARE*.Infinitive—*dáre*, to give.

Indicative Present.

Singular.

do, I give.*dái*, thou givest.*dà*, he gives.

Plural

diámo, we give.*dáte*, you give.*dánno*, they give.Indicative Imperfect—*dáva*, I was giving.^a Obs. 5, p. 16.^b Note ^c, p. 7.

Perfect.

diédi or *détti*, I gave.*démmo*, we gave.*désti*, thou gavest.*déste*, you gave.*diéde* or *détte* or *diè*, he gave.*diélero* or *déttero* or *diéro*, they
[gave.]Future—*dard*, I shall give.Conditional—*daréi*, I should give.

Imperative.

No first person singular.

diámo, let us give.*dà*, give (thou).*dáte*, give (you).*día*, let him give.*diano*, let them give.

Subjunctive Present.

che io dia, that I may give.*che diámo*, that we may give.*che tu dia*, that thou mayest give.*che diáte*, that you may give.*che egli dia*, that he may give.*che diano*, that he may give.

Imperfect.

se io déssi,^a if I might give.*se déssimo*, if we might give.*se tu déssi*, if thou mightest give.*se déste*, if you might give.*se desse*, if he might give.*se déssero*, if they might give.Present Participle—*dándo*, giving.Past Participle—*dáto*, given.

COMPOUND TENSES.

Infinitive—*avere dato*, to have given.Indicative Present—*ho dato*, I have given.

&c.

&c.

&c.

N.B.—*Ridare*, to give again, and *addarsi*, to perceive, are conjugated in the same way as *dare*, but the other compounds of this verb are quite regular, like *parlare*.

CONJUGATION OF THE VERB *FARE*.Infinitive—*fáre*, to do.

Indicative Present.

Singular.

Plural.

fo or *fáccio*, I do.*facciamo*, we do,*fái*, thou doest or dost.*fíte*, you do.*fa*, he does.*fúnno*, they do.Imperfect—*facéva*, I was doing.

^a Notice that *dare* and *stare* make in the Imperfect of the Subjunctive mood *dessi* and *stessi*, and not *dassi* and *stassi*.

Perfect or Past.

féci, I did.*facésti*, thou didst.*féce*, he did.*facémmo*, we did.*facéste*, you did.*fécero*, they did.Future—*farò*, I shall do.Conditional—*farei*, I should do.

Imperative Mood.

No first person singular.

fa, do (thou).*faccia*, let him do.*facciámno*, let us do.*fáte*, do (you).*facciano*, let them do.

Subjunctive Present.

che io faccia, that I may do.*che tu faccia*, that thou mayest do.*che egli faccia*, that he may do.*che facciámno*, that we may do.*che facciate*, that you may do.*che facciano*, that they may do.Imperfect—*se io facéssi*, if I might do.Present Participle—*facéndo*, doing.Past Participle—*fátto*, done.

COMPOUND TENSES.

Infinitive—*avere fatto*, to have done.Indicative Present—*ho fatto*, I have done.

&c.

&c.

&c.

N.B.—The compounds of *fare* are conjugated in the same way.CONJUGATION OF THE VERB *STARE*.Infinitive—*stáre*, to stand.

Indicative Present.

sto, I stand.*stái*, thou standest.*sta*, he stands.*stíámno*, we stand.*státe*, you stand.*stánno*, they stand.Imperfect—*stáva*, I was standing.

Perfect or Past.

stétti, I stood.*stésti*, thou stoodest.*stétte*, he stood.*stémmo*, we stood.*stéste*, you stood.*stéttero*, they stood.

Future—*starò*,^a I shall stand.

Conditional—*staréi*, I should stand.

Imperative.

No first person singular.

sta, stand (thou).

stia, let him stand.

stiamo, let us stand.

státe, stand (you).

stiano, let them stand.

Subjunctive Present.

che io stia, that I may stand.

che tu stia, that thou mayest

[stand.

che egli stia, that he may stand.

che stiamo, that we may stand.

che stiate, that you may stand.

che stiano or stieno, that they [may stand.

Imperfect.

se io stéssi, if I might stand.

se tu stéssi, if thou mightest stand.

se stésse, if he might stand.

se stéssimo, if we might stand.

se stéste, if you might stand.

se stessero, if they might stand.

Present Participle—*stándo*, standing.

Past Participle—*státo*, stood.

COMPOUND TENSES.

Infinitive—*essere stato*, to have stood.

Indicative Present—*sono stato* or *stata*,^b I have stood.

&c.

&c.

&c.

N.B.—*Ristare*, to stop; *distare*, to be distant; *soprastare*, to temporise, are conjugated like *stare*. *Soprastare*, or *sovrastare*, to impend, to rule, and all the other verbs derived from *stare*, are regular, like *parlare*.

VOCABULARY.

to do, make, *fare*.

to see, *vedere*.

to stop, *fermarsi*.

to pay attention, *badare*.

to pay a visit, *fare una visita*.

to stand, stay, *stare*.

to go, *andare*.

to intend to, *far conto di*.

^a The student will observe that the verbs *dare*, *fare*, and *stare* have in the Future *arò*, *arai*, *arà*, *arcmo*, *arete*, *aranno*, instead of *arò*, *erai*, &c.; and in the Conditional *arei*, *aresti*, *arebbe*, *aremmo*, *areste*, *arebbero*, instead of *erei*, *eresti*, &c.

^b Observe that the compound tenses of *stare* are identical in form with those of *essere*. The reason of this is, that *essere* having lost its own Past Participle (which was *suto*) has borrowed the Past Participle of *stare*, which likewise conjugates its own compound tenses with *essere*.

to start, depart, <i>partire</i> .	to flow, <i>scorrere</i> .
to give, <i>dare</i> .	to repose, <i>riposare</i> .
to be right } of a thing done { <i>andar bene</i> .	
to be wrong } { <i>andar male</i> .	
to take a walk, a stroll, <i>fare una passeggiata</i> .	
to look out of window, <i>stare alla finestra</i> .	
to pretend to be deaf, <i>fare il sordo</i> .	
to go for a walk, <i>andare a spasso</i> .	
to live, reside, <i>stare (di casa), dimorare, abitare</i> .	
to walk, go, step in or into, <i>entrare</i> .	
to be well } of health { <i>star bene</i> .	
to be unwell } { <i>star male</i> .	
to be fine weather, <i>far bel tempo</i> .	
to be bad weather, <i>far cattivo tempo</i> .	
to be warm } of weather { <i>far caldo</i> .	
to be cold } { <i>far freddo</i> .	
to be obliged to any one, <i>essere tenuto</i> , or <i>obbligato</i> , <i>a uno</i> .	
to be worth, to deserve, <i>meritare</i> .	

EXERCISE VII.^a

1. What are you doing? 2. I have done — my
il mio
 exercise, and I am^b now dressing myself for a walk.
teima *la*
3. Was —² your³ translation⁴ wrong¹ yesterday?
la *vostra traduzione*
4. There goes the man with-the monkey; let us
Ecco che passa l' uomo colla scimia
 look out of window — (and) see whether he will stop
a (Note a, p. 43.) *se* (Obs. II. p. 37.)

^a The pupil must constantly refer to the above Vocabulary for the idioms contained in this Exercise.

^b *Stare* may be used to render the English verb *to be*, used with the Present Participle of another verb, but this can only be done with verbs denoting rest; as, *sto leggendo*, I am reading; *sto pensando*, I am thinking. To use *stare* to translate *to be* in sentences like *I am running*, *I am walking*, would be perfect nonsense, for *stare* means to stand in one spot, and not move from it while acting. This peculiar construction should be used sparingly by beginners. *Mi vesto* is simpler than *sto vestendomi*, and is equally correct.

or not. 5. Do not pretend to be deaf, pay attention
o no

to my question: was - your translation wrong?
alla mia domanda

6. No, it was right; I only² made¹ two mistakes.
sbagli

7. Who made that coat? It is very-well² made¹.
quel vestito

8. Mr. Bola made it last week; he makes all - my
lo (Ex. VI. 7.) tutti i miei
(Note a, p. 37.)

clothes. 9. Where are you going so well dressed?
vestiti così

10. I am going for a walk. 11. Will your brother go
vostro

with you? 12. I think - not, because he took a walk
di no^a

at - seven (o'clock). 13. I am going to pay a visit to -
alle a^b alla

Mrs. Galanti; let us go together. 14. I will go with
insieme

you with-pleasure. 15. Make haste, then; I have no
volentieri presto dunque

time to lose. 16. Here lives Mrs. Galanti; let us
tempo da^c Qui

^a After verbs we must express *yes* and *not* in Italian by *di sì* or *di no*.

^b The preposition *a* is put after verbs of *motion* when they precede an Infinitive.

^c After the verb *avere* coming before an Infinitive, the preposition *da* is used to express *obligation* or *necessity*; as, *Ho da partire*, I must leave. *Da* serves also to express *sufficiency*, *fitness*, and *resemblance*; as, *Abbiamo testimoni da provarlo*, we have evidence sufficient to prove it. *Ha un palazzo da re*, he has a place fit for a king. *È vestito da contadino*, he is dressed like a countryman.

go in. 17. Is Mrs. Galanti at home? 18. Yes, Sir;
a casa

will you please to walk into-the drawing-room.
 (Imperative of *favorire*) *di* *nel* *salotto*

19. Good morning, Madam; I am happy to
di

find you at home. 20. Oh, how do you do, my²
 (Obs. I. p. 37.) *Oh come* [do you stand] *mio*

friend¹? I am glad to see you in good health.
amico *di* *buona salute*

21. I am very well; how have you been?
 [I stand] [have you been always well?]
 (Note c, p. 7.) *sempre*

22. I was unwell yesterday, but to-day I am better.
meglio

23. I am sorry, indeed, and hope — you will be
 (Ex. VI. 9.) *davvero* *che* [you will stand]

soon³ well¹ again. 24. Thank you. When are you
presto *ancora* (Ex. V. 8.)

going to Italy? 25. It is not settled when
in *fissato*

I — shall go; my father intends going to Italy next
vi [to go]
 (Note a, p. 12.)

spring or next summer. 26. I intend going to Italy
 (Ex. V. 14.)

next autumn or winter, should the weather be fine.
 (Ex. I. 12.) [if it shall do fine weather]

27. Should it be even bad weather, you would do
 [If it might do] *anche*

well to start (just) the same, because when it is bad
meglio *lo stesso*

weather in England, it is often fine in Italy. You have
bello

never been in Italy, and I shall give³ you¹ some⁴
ve qualche

account⁵ of it². 28. I shall be³ obliged⁴ to-you¹ for-it².
informazione ne *ve ne*

Mr. Fiori gave me some information about – the
 (Obs. II. p. 37.) 27. *intorno al*
 journey. Do me the favour of giving me a description
viaggio il favore di una descrizione
 of-the city of Florence. 29. Florence is a city with
della città Firenze una
 magnificent buildings. Through-the midst of it flows
magnifici fabbricati Nel mezzo d' essa
 the river Arno. – Its principal churches are “Santa
il fiume Le sue principali chiese
 Maria del Fiore,” “Santa Maria Novella,” “San Lo-
 renzo,” and “Santa Croce,” where repose the bones of
le ossa
 Michael-Angelo Buonarotti, Galileo, Macchiavelli,
Michelangelo
 Alfieri, and others. The “Palazzo Pitti,” the “Palazzo
altri Il
 Vecchio,” the “Loggia de’ Lanzi,” and the “Sale degli
la le
 Offizii,” are (well) worth seeing. In Florence you
 [to be seen]
 (Obs. 2, p. 40.)
 will see a city which, according-to the opinion of a
che giusta l' opinione d' un
 Portuguese, should only be shown (on) a Sunday,
Portoghese non dovrebbe mostrarsi che la domenica
 so richly² and³ beautifully⁴ is¹-(it) decorated⁵.
tanto riccamente vagamente adorna
 Everywhere traces² may-be-seen¹ of-the splendour and
da per tutto traccie [are seen] della splandezza
 good taste of-the Medici, called in-the annals of
buon gusto dei chiamati negli annali del
 genius (the) restorers of-the Fine Arts.
genio ristauratori delle Belle Arti

(See N.B. p. 11.)

Idiomatic expressions formed with the verbs *andare*,
dare, *fare*, and *stare* :—

andar dietro a uno, to follow a person.

„ *in collera* } to put one's self in a passion.
„ *in bestia* }

„ *in malora*, to ruin one's self.

„ *a cavallo*, to ride on horseback.

„ *a piedi*, to go on foot (to walk).

„ *in carrozza*, to ride in a carriage.

„ *col piè di piombo*, to go carefully.

andare a monte un negozio, to break off an affair.

„ *a genio una cosa*, to be to one's mind ; to please.

dar fede alle parole di uno, to believe a person's word.

darsela a gambe, to run away.

dar ad intendere, to make one believe.

dare in luce, to bring to light, publish.

„ *in prestito*, to lend.

„ *a credenza*, to sell upon credit.

„ *la caccia a*, to pursue, hunt.

dar principio a, to make a beginning with.

„ *fine a*, to bring to an end.

darsi bel tempo, to divert one's self.

dare a pigione, to let (e. g. a house).

dar da bere, to give (a person something) to drink.

„ *da mangiare*, „ to eat.

„ *da pranzo*, to give (a person some) dinner.

„ *da cena*, „ supper.

„ *la baia*, to mock.

„ *nel segno*, to hit the mark.

far di mestieri } to be necessary.
„ *bisogno* }

farsi a fare una cosa, to set about doing a thing.

„ *innanzi*, to come forward.

„ *nuovo d' una cosa*, to pretend not to know a thing.

fare a gara, to vie with one another.

far alto, to halt.

fare una cosa a pennello, to do a thing to perfection.

far fronte a, to face.

fare il pazzo, to play the fool.

„ *il sarto*, to be a tailor.

„ *un mestiere, una professione* { to exercise, to practise,
a trade, profession.

fare le carte, to deal (of cards).

far sapere a qualcuno, to let any one know.

far stare a segno uno, or } to keep any one under.
farla stare all'uno

stare (or *esser*) *per fare una cosa*, to be about, or on the point of doing, a thing.

star bene un vestito ad uno, to fit, suit a coat to a person.

stare a vedere, to stand looking at something.

stare a galla, to float (e. g. on water).

QUESTIONS.

N.B.—In answering the following questions, it will be necessary to refer frequently to the idioms formed with *andare*, *dare*, *fare*, and *stare*.

Che tempo faceva ieri?—Come sta vostra sorella?—Quante visite avete da^a fare domani?—Perchè non andate a spasso?—Andò vostro padre in città a piedi o in carrozza?—Dove fate conto di andare l'estate prossima?—Dove state?—Che avete fatto oggi?—Mi darò da mangiare e da bere, se avessi fame e sete?—Ha la serva dato da cena a vostro fratello?—Che fa vostro zio?—Vi sta bene il vestito che vi siete fatto fare dal sarto?—Va bene la vostra traduzione?—Quanti sbagli avete fatti?—Faceva freddo in campagna?—Che fiume scorre in mezzo a Firenze? 29.—In che chiesa riposano le ossa del Galileo?—Che traccie si vedono per la città di Firenze?—Che cosa son chiamati i Medici negli annali del genio?—Perchè andate in collera?

IRREGULAR VERBS—SECOND CONJUGATION.

OBSERVATIONS.

1. In order that the irregularity of verbs of the second conjugation may be perfectly understood, it is necessary to observe that they differ in the accenting of their Infinitives, some being pronounced *long*, that is, with the accent on the penultimate, or last syllable but one ; as, *temére*, *godére*, &c. ; and others *short*, viz., with the accent on the antepenultimate, or last syllable but two ; as, *crédere*, *véndere*, &c.

2. The following, and their derivatives, are the only verbs which have the Infinitive in *ére* long :—

<i>avére</i> , to have.	<i>potére</i> , to be able.
<i>cadére</i> , to fall.	<i>rimanére</i> , to remain.
<i>calére</i> , to care for.	<i>sapére</i> , to know.
<i>capére</i> , to hold.	<i>sedére</i> , to sit.
<i>dolére</i> , to pain, ache.	<i>solére</i> , to be accustomed.
<i>dovére</i> , to owe, to be ob-	<i>tacére</i> , to be silent.
<i>giacére</i> , to lie down. [liged.	<i>tenére</i> , to hold, keep.
<i>godére</i> , to enjoy.	<i>temére</i> , to fear.
<i>parére</i> , to appear, seem.	<i>valére</i> , to be worth.
<i>persuadére</i> , to persuade.	<i>vedére</i> , to see.
<i>piacére</i> , to please, like.	<i>volére</i> , to be willing.

3. As the above verbs occur very frequently, both in speaking and writing, and, with the exception of *temére* and *godére* (which are conjugated like *crédere*), are all of them irregular ones, it is very necessary that the student should begin by learning these. We shall therefore give two exercises upon them, and afterwards proceed to explain the irregularities of the verbs in *ere* short.

I.—CONJUGATION OF IRREGULAR VERBS IN *ÈRE* (long)

N.B.—We have chosen *potére*, *volére*, *dovére*, and *sapére* for first Exercise, they being of greater importance than the other verbs in *ère* long.

Potére, to be able.

Infinitive—*potére*, to be able.

Indicative Present.

Singular.

póssò, I can, or am able.

puóì, thou canst.

può, he can.

Plural.

possíamo, we can.

potéte, you can.

póssono, they can.

Indicative Imperfect ... *potéva*, I could, or was able.

„ Perfect *potéì*, I could.

„ Future *potrò*,^a I shall be able.

Conditional—*potréì*, I should be able.

No Imperative Mood. .

Subjunctive Present.

che io póssa, that I may be able.

che tu póssa, that thou &c.

che egli póssa, that he &c.

che possíamo, that we may

che possíate, that you &c. [a]

che póssano, that they &c.

Subjunctive Imperfect—*se potéssi*, if I might be able.

Present Participle—*poténdo*, being able.

Past Participle—*potúto*, been able.

COMPOUND TENSES.

Infinitive—*avere potúto*, to have been able.

Indicative Present—*ho potúto*, I have been able,
&c. &c. &c.

Volére, to be willing, to want, will, wish.

Infinitive—*volére*, to be willing.

Indicative Present.

Singular.

voglio or *vo'*, I will or am willing.

vuóì, thou art willing.

vuóle, he is willing.

Plural.

vogliámo, we are willing.

voléte, you are willing.

vogliono, they are willing.

Indicative Imperfect—*voléva*, I was willing.

^a The Future and Conditional of *potére* are contracted, in or not to confound them with *poterò* and *poterei*, which are Future and Conditional of *potare*, to prune.

Perfect or Past.

<i>vólli</i> or <i>vólsi</i> , ^a I was willing.	<i>volémmo</i> , we were willing.
<i>volésti</i> , thou wast willing.	<i>voléste</i> , you were willing.
<i>vólle</i> or <i>vólse</i> , he was willing.	<i>vóllero</i> or <i>vólsero</i> , they were &c.

Future.

<i>vorrd</i> , ^b I shall be willing.	<i>vorrémmo</i> , we shall be willing.
<i>vorrdi</i> , thou wilt be willing.	<i>vorréte</i> , you will be willing.
<i>vorrd</i> , he will be willing.	<i>vorránn</i> , they will be willing.

Conditional.

<i>vorréi</i> , I should be willing.	<i>vorrémmo</i> , we should be willing.
<i>vorrésti</i> , thou wouldst be willing.	<i>vorréste</i> , you would be willing.
<i>vorrébbe</i> , he would be willing.	<i>vorrébb</i> , they would be willing.

Imperative Mood.

No first person singular.	<i>vogliámo</i> , let us be willing.
<i>vógli</i> , be willing.	<i>vogliáte</i> , be willing.
<i>vóglia</i> , let him be willing.	<i>vóglíano</i> , let them be willing.

Subjunctive Present.

<i>che io vóglia</i> , that I may be wil-	<i>che vogliámo</i> , that we may &c.
<i>che tu vóglia</i> , that thou &c. [ling.	<i>che vogliáte</i> , that you &c.
<i>che egli vóglia</i> , that he &c.	<i>che vóglíano</i> , that they &c.

Subjunctive Imperfect—*se voléssi*, if I might be willing.

Present Participle—*voléndo*, being willing.

Past Participle—*volúto*, been willing.

COMPOUND TENSES.

Infinitive—*avere voluto*, to have been willing.

&c. &c. &c.

Dovére, to owe, to be obliged (ought).

Infinitive—*dovére*, to owe.

Indicative Present.

Singular.	Plural.
<i>dévo</i> , I owe.	<i>dobbiámo</i> , we owe.
<i>dévi</i> , thou owest.	<i>dovéte</i> , you owe.
<i>déve</i> , he owes.	<i>dévono</i> , they owe.

^a Obs. 5, page 46.

^b Obs. 2, page 45.

Indicative Imperfect... *dovéa*, I owed.

„ Perfect..... *dovéi* or *dovétti*, I did owe.

„ Future *dovrà*, I shall owe.

Conditional—*dovréi*, I should owe.

Imperative Mood.

No first person singular. *dobbiamo*, let us owe.

déi, owe (thou). *dovéte*, owe (you).

déva, let him owe. *dévano*, let them owe.

Subjunctive Present.

che io débba, that I may owe. *che dobbiamo*, that we may owe.

che tu débba, that thou &c. *che dobbiate*, that you may owe.

che egli débba, that he &c. *che debbano*, that they may owe.

Subjunctive Imperfect—*se dovessi*, if I might owe.

Present Participle—*dovéndo*, owing.

Past Participle—*dovúto*, owed.

COMPOUND TENSES.

Infinitive—*avere dovuto*, to have owed.

&c. &c. &c.

OBS.—The verb *dovere* has, besides the forms above given,—

In the Indicative Present,

débbo or *déggio*,

deggiamo,

débbi or *déi*,

dovéte,

débbe or *dée* or *dé*,

debbono or *déggiono* or *déono*
or *dénno*.

In the Imperative Mood,

No first person singular.

dobbiamo,

debbi,

dovéte,

débba,

debbono or *déggiano*.

And in the Subjunctive Present,

che débba,

che dobbiamo,

che débba,

che dobbiate,

che déggia,

che déggiano.

Sapére, to know, to be acquainted with.

Infinitive—*sapére*, to know.

Indicative Present.

Singular.

so, I know.

sái, thou knowest.

sa, he knows.

Plural.

sappiamo, we know.

sapéte, you know.

sanno, they know.

Indicative Imperfect—*sapeva*, I did know.

Perfect or Past.

séppi,^a I knew.

sapésti, thou knewest.

séppe, he knew.

sapémmo, we knew.

sapéste, you knew.

séppero, they knew.

Future—*saprò*, I shall know.

Conditional—*sapréi*, I should know.

Imperative Mood.

No first person singular.

sáppi, know (thou).

sáppia, let him know.

sappiámo, let us know.

sappiáte, know (you).

sáppiano, let them know.

Subjunctive Present.

che io sáppia, that I may know.

che tu sáppia, that thou &c.

che egli sáppia, that he &c.

che sappiámo, that we may know.

che sappiáte, that you &c.

che sáppiano, that they &c.

Subjunctive Imperfect—*se sapéssi*, if I might know.

Present Participle—*sapéndo*, knowing.

Past Participle—*sapúto*, known.

COMPOUND TENSES.

Infinitive—*avere sapúto*, to have known.

&c.

&c.

&c.

VOCABULARY.

o make one's self understood,
far si capire.

o forget, *dimenticare.*

o be able, can, may, *potere.*

o take, *prendere.*

o know, to be ac- } *conoscere*,^b
quainted with } *sapere.*

to owe, to be obliged, *dovere.*

to lend, *prestare.*

to be willing, will, wish, want,
volere.

to help, *aiutare, assistere.*

to require, *avere bisogno.*

to tell, *dire.*

^a Obs. 5, p. 46.

^b *Conoscere* is to know through the senses, and has the same meaning as the French *connaître*, and the German *kennen*; thus we say, *conoscere una persona, una città, un fiore*, to know a person, a city, a flower. *Sapere*, on the other hand, is to know through the mind, and has the same meaning as the French *avoir*, and the German *wissen*; thus we say, *sapere un verbo, una storia, la lezione*, &c., to know a verb, a story, the lesson, &c.

to thank, *ringraziare*.to trouble, *disturbare*.to pray, *pregare*.to sit down { *accomodarsi*,
sedersi.to interest, *interessare*.to remain, *restare*.to deposit, *depositare*.to be gratifying, *interessare*.to convince, *persuadere*.

EXERCISE VIII.

1. Can you speak Italian? 2. I (can) speak it a little.

[Do you speak]

*lo un poco*3. Once I could make myself understood in
(Imperfect of *potere*) (Note a, p. 44.)Italian, but now I have forgotten that beautiful lan-
quella bella

guage. 4. If you are not able to make yourself

[If you might not be able]

understood when you are in Rome, you had better

(Note a, p. 85.)

[you would do]

take an interpreter with you.

[to take] *un interprete*

5. I am studying -

l'

Italian, and hope to be able to speak it again.

[I shall be able]

lo ancora

6. Do you know Mr. Amari by reputation or by sight?

(Note b, p. 61.)

*di fama**di vista*

7. I know him personally; he owes me ten pounds.

(Note a, p. 37.)

*di persona**lire sterline*

8. You must not lend money to any-one.

(Present of *dovere*)*danaro ad alcuno*

9. Will you help me to learn - French? 10. I

(Indic. Pres. of *volere*)*a**il*

* Some verbs always require the preposition *a* before the Infinitive coming after them; as, *abituarsi*, to accustom one's self; *aiutare*, to help; *cominciare*, to begin; *condannare*, to condemn; *consigliare*, to advise; *divertirsi*, to amuse one's self; *esibirsi*, to offer one's self; *esporci*, to expose one's self; *forzare*, to force; *imparare*, to learn; *insegnare*, to teach; *invitare*, to invite; *mettersi*, to put one's self; *occuparsi*, to occupy one's self; *prepararsi*, to prepare; and *stare* or *restare*, to stay.

will assist you with-pleasure, but you must do what I
volentieri 8.

shall give you to do. Do you know the verbs? 11. I
da (Note b, p. 61.) *i verbi*

do not know them now, but I shall know them — next^s
li *la*

week¹. 12. Whoever wishes to speak a language
Chiunque^a (use *volere*) *una*

fluently, must know the^s verbs^s well¹. 13. I
correntemente 10.

should also be obliged to you if you would give me
anche (Obs. II. p. 37.) (use *volere*)

some information about — Rome. 14. I cannot
qualche informazione intorno a

comply-with-your-request, because I have never been
contentarvi

in Italy, but my brother can give you all the
tutte le

information — you require. I will call him that
informazioni di cui (Note a, p. 37.) *che*

you may speak to him. 15. Thank you; I shall be
 (Subj. of *potere*) (Note a, p. 37.) [I thank you]

happy to make — his acquaintance. 16. Sir, I am sorry
di la sua conoscenza (Ex. VI. 9.)

* The following pronouns and conjunctions require the *Subjunctive* after them:—

chiunque, whoever.
qualunque, whatever.
ogniquaivolta, whenever.
affinchè } in order that.
acciochè }
che or *perchè*, in order that.
benchè }
ancorchè } although.
quantunque }
ovunque, wherever.
avanti che } before.
prima che }

senza che, without, unless.
a meno che, except, unless.
nonostante che, notwithstanding.
nel caso che, in case that.
finchè } until, till such
fin a tanto che } time as.
quando, if.
purchè, providing.
per tema che, for fear that.
dato che, admitting that.
supposto che, supposing.

to have troubled you;^a pray sit down.
di [I pray you to^b sit down]

I intend going to Rome next spring, and I should be
a
 obliged to-you if you would tell me something about -
vi qualche cosa a

that city. 17. The first object of interest
quella La prima cosa [that will interest you]

is the Cathedral of St. Peter, (which is) by -
la Basilica San Pietro dai

connoisseurs called the wonder of-the world.
conoscitori chiamata la meraviglia del mondo

In-the Vatican, the papal palace, there are two thousand
Nel Vaticano vi mila

apartments, and you will find in the Vatican rarities of
stanze del bello in

every description. (It) was here that Raphael and
ogni genere [is here where] Raffaello dove

Michael-Angelo produced those masterpieces which
Michelangelo produssero quei capi d' opera che

will remain as enduring monuments of - their³
come perenni monumenti del loro

genius¹. In-the library of the Vatican are deposited
genio Nella biblioteca depositati

^a When in the Compound Tenses the Auxiliary is in the Infinitive or Participle, the personal pronoun follows the Auxiliary and is united to it. (See Conjugation of Reflective Verbs.)

^b Some words require the preposition *di* before the Infinitive coming after them; as, *avvertire*, to warn; *comandare*, to command; *desiderare*, to desire; *dimenticarsi*, to forget; *disuadere*, to dissuade; *impedire*, to prevent; *permettere*, to permit; *persuadere*, to persuade; *pregare*, to pray; *proibire*, to forbid; *promettere*, to promise; *ralleggrarsi*, to be glad; *sperare*, to hope; *temere*, to fear; *tentare*, to try.

some of-the most rare and (most) valuable
alcuni dei più rari più preziosi
 manuscripts in-the world. The sight of-the
manoscritti del mondo La vista del
 Coliseum, — the Castle of St. Angelo, and — the
Colosseo, del Castello Sant' del
 Capitol will-be^s highly⁴ gratifying^s to-you¹.
Campidoglio moltissimo
 Lastly, the churches, the palaces, in-short
Finalmente le chiese i palazzi insomma
 all (you see) will convince you that you are in-the
tutto nella
 Eternal^s City¹.
eterna

(See N.B. p. 11.)

Idiomatic expressions formed with the verbs
volere and sapere :—

volere dire, to mean : *e.g., che vuol dir. ciò ?* what does that mean ?
volere bene ad uno, to love, to be fond of, a person.
volere male ad uno, to hate a person.
volere with si, to be believed : *e.g., si vuole*, it is believed.
volere with ci, to require : *e.g., ci vuole un anno ad imparare la lingua italiana*, it requires a year to learn Italian.
volere e disvolere, to say yes and no.
Iddio lo voglia, God grant it.
volete^a una mela ? will you have an apple ?
sapere a mente (a memoria), to know by heart.
sapere a mena dito una cosa, to have a thing at one's finger-ends.

* When, in English, the verb to have is used with *will* or *would* in the sense of to wish, in Italian *volere* alone is employed ; as, You would have it so, *Così lo volevate*.

- sapere di buono*, to have a good smell: *e.g.*, *sa di buono quel fiore?* has that flower a good smell?
sapere di cattivo, to have a bad smell.
 „ *di niente*, to have no smell.
 „ *di latino*, to have a smattering of Latin.
 „ *di lettere*, to have a smattering of learning.
 „ *dire ad uno una cosa*, to be able to tell a person a thing: *e.g.*, *vi so dire*, I can tell you.
saper grado di qualche cosa ad uno, to be obliged to a person for something.
non lo so, I do not know.
farlo sapere ad uno, to let any one know.

QUESTIONS.

N.B.—In answering the following questions, it will be necessary to refer frequently to the above idioms formed with *volere* and *sapere*.

Può vostro fratello farsi capire in Italiano?—Volete parlare francese o tedesco?—Quando potrete andare in Italia?—Avete dimenticato quello che avevate imparato?—Quanto vi deve vostra sorella? 7.—Conoscete la Grisi di persona o di fama?—Andreste in Francia se poteste?—Sa vostro nonno che studiate la lingua italiana?—Conosce vostro padre Roma?—Saprete la lezione domani?—Sa di buono quel fiore?—Chi vi ha disturbato stamattina? 16.—Avete ringraziato vostra madre del favore che vi ha fatto?—Resterete in campagna un pezzo?—Volete bene a vostro padre?—Mi sapete dire qualche cosa intorno a Roma?—Che cosa è chiamata dai conoscitori la Basilica di San Pietro? 17.—Quante stanze contiene il Palazzo Vaticano? 17.—Che pittori hanno fatto capi d'opera in quel palazzo?—Sapete a mente tutti i verbi?—Che cosa vuol dire “volete una mela”?

Avére, to have, has already been given (p. 13).

Cadére, to fall, to drop.^a

Infinitive—*cadére*, to fall.

Indicative Present.

Singular.	Plural.
<i>cádo</i> or <i>cággio</i> , I fall.	<i>cadíamo</i> or <i>caggíamo</i> , we fall.
<i>cádi</i> , thou fallest.	<i>cadéte</i> , you fall.
<i>cáde</i> , he falls.	<i>cádono</i> or <i>caggiono</i> , they fall.

Imperfect—*cadéva*, I was falling.

Perfect or Past.

<i>cáddi</i> , I did fall, or I fell.	<i>cadémmo</i> , we did fall.
<i>cadésti</i> , thou didst fall.	<i>cadéste</i> , you did fall.
<i>cádde</i> , he did fall.	<i>cáddero</i> , they did fall.

Future—*cadrò* or *caderò*, I shall fall.

Conditional—*cadréi* or *caderéi*, I should fall.

Imperative Mood.

No first person singular.	<i>cadíamo</i> or <i>caggíamo</i> , let us fall.
<i>cádi</i> , fall (thou).	<i>cadéte</i> , fall (you).
<i>cáda</i> or <i>cággia</i> , let him fall.	<i>cádano</i> or <i>caggiano</i> , let them fall.

Subjunctive Present.

<i>che io cáda</i> or <i>cággia</i> , that I may [fall.	<i>che cadíamo</i> or <i>caggíamo</i> , that [we may fall.
<i>che tu cáda</i> , that thou mayest [fall.	<i>che cadíate</i> , that you may fall.
<i>che egli cáda</i> , that he may fall.	<i>che cádano</i> or <i>caggiano</i> , that [they may fall.

Subjunctive Imperfect—*se cadéssi*, if I might fall.

Present Participle—*cadéndo*, falling.

Past Participle—*cadúto*, fallen.

COMPOUND TENSES.

Infinitive—*essere caduto*, to have fallen.

&c.

&c.

&c.

^a When *cadére* means to drop, it is an impersonal verb.—Observe that there are in Italian two classes of impersonal verbs :— (1) The true impersonals, which have no subject; as *piovè*, it rains, &c. (2) Verbs which become impersonal when used in certain significations; these latter verbs are found in the third person both singular and plural, and have a subject expressed; as, *vi cadono i libri*, you are dropping your books (*lit.*, to you drop the books). Compare Note ^a, p. 16.

Calére, to care for, will be found amongst the defective verbs.

Capére has been replaced by *capire*, conjugated like *finire*, (see p. 33).

Dolére or *dolérsi*, to grieve, complain.

Infinitive—*dolérsi*,^a to grieve.

Indicative Present.

Singular.

mi dólgo or *dógljo*, I grieve.

ti duóli, thou grieveest.

si duóle, he grieves.

Plural.

ci dogliámno, we grieve.

vi doléte, you grieve.

si dólgono or *dógljono*, they &c.

Imperfect—*mi doléva*, I grieved.

Perfect or Past.

mi dólsi,^b I did grieve.

ti dolésti, thou didst grieve.

si dólse, he did grieve.

ci dolémmo, we did grieve.

vi doléste, you did grieve.

si dólsero, they did grieve.

Future—*mi dorrd*,^c I shall grieve.

Conditional—*mi dorréi*, I should grieve.

Imperative Mood.

No first person singular.

duólití, grieve (thou).

si dólga or *dóglia*, let him grieve.

dogliámoci, let us grieve.

dolétevi, grieve (you).

si dólgano or *dógljano*, let them [grieve.

Subjunctive Present.

che io mi dólga or *dóglia*, that I [may grieve.

che tu ti dólga, that thou &c.

che egli si dólga, that he &c.

che ci dogliámno, that we &c.

che vi dogliáte, that you &c.

che si dólgano or *dógljano*, that [they may grieve.

Subjunctive Imperfect—*se mi doléssi*, if I might grieve.

Present Participle—*doléndosi*, grieving.

Past Participle—*dolútosi*, grieved.

COMPOUND TENSES.

Infinitive—*essersi doluto*, to have grieved.

Indicative Present—*mi sono doluto* or *doluta*, I have grieved.
&c. &c. &c.

^a *Dolere* is always conjugated in the reflective way, with *mi*, *ti*, *si*, *ci*, *vi*, *si*. In the signification of to ache, to be ill, *dolere* is an impersonal verb; as, *mi duole il capo*, I have the headache; *mi dolgono i denti*, I have the toothache. (See Note ^a, p. 67.)

^b Obs. 5, p. 46. ^c Obs. 2, p. 45. (See Future of *volere*, p. 59.)

Giacere, to lie down } These three verbs are
Piacere, to please^a } conjugated alike.
Tacere, to be silent }

Indicative Present.

Singular.	Plural.
<i>accio</i> , I lie down.	<i>giaciamo</i> , we lie down.
<i>aci</i> , thou liest down.	<i>giacete</i> , you lie down.
<i>ace</i> , he lies down.	<i>giacciono</i> , they lie down.

Imperfect—*giacéva*, I lay down.

Perfect or Past.

<i>acqui</i> , ^b I did lie down.	<i>giacémmo</i> , we did lie down.
<i>acésti</i> , thou didst lie down.	<i>giacéste</i> , you did lie down.
<i>acque</i> , he did lie down.	<i>giacquero</i> , they did lie down.

Future—*giacerò*, I shall lie down.

Conditional—*giaceréi*, I should lie down.

Imperative Mood.

o first person singular.	<i>giaciamo</i> , let us lie down.
<i>aci</i> , lie down (thou).	<i>giacete</i> , lie down (you).
<i>accia</i> , let him lie down.	<i>giacciano</i> , let them lie down.

Subjunctive Present.

<i>se io giaccia</i> , that I may lie [down.]	<i>che giacciamo</i> , that we may lie [down.]
<i>se tu giaccia</i> , that thou &c.	<i>che giacciate</i> , that you &c.
<i>se egli giaccia</i> , that he &c.	<i>che giacciano</i> , that they &c.

Subjunctive Imperfect—*se giacéssi*, if I might lie down.

Present Participle—*giacéndo*, lying down.

Past Participle—*giaciúto*, lain down.

COMPOUND TENSES.

Infinitive—*avere giaciuto*, to have lain down.
 &c. &c. &c.

^a *Piacere*, used impersonally, and with a dative of the object, is Englished by to like, to be fond of; as,

Mi piace la musica } I like music.
 To me pleases (the) music }

Vi piacciono i fiori? } Do you like flowers?
 To you please (the) flowers? }

^b Obs. 5, p. 46.

Parére, to appear, seem.

Infinitive—*parére*, to seem.

Indicative Present.

Singular.

Plural.

pdio, I seem.

paidmo, we seem.

pdri, thou seemest.

paréte, you seem.

pdre, he seems.

pdiono, they seem.

Imperfect—*paréva*, I seemed.

Perfect or Past.

pdri,^a I did seem, or I seemed.

parémmo, we did seem.

parésti, thou didst seem.

paréste, you did seem.

pdreve, he did seem.

pdrvero, they did seem.

Future—*parrò*,^b I shall seem.

Conditional—*parréi*, I should seem.

Imperative Mood.

No first person singular.

paidmo, let us seem.

pdri, seem (thou).

paréte, seem (you).

pdia, let him seem.

pdiano, let them seem.

Subjunctive Present.

che io pdia, that I may seem.

che paidmo, that we may seem.

che tu pdia, that thou &c.

che paidte, that you may seem.

che egli pdia, that he &c.

che pdiano, that they may seem.

Subjunctive Imperfect—*se paréssi*, if I might seem.

Present Participle—*paréndo*, seeming.

Past Participle—*parso* or *paruto*, seemed.

COMPOUND TENSES.

Infinitive—*essere parso*, to have seemed.

&c.

&c.

&c.

Persuadére, to convince, persuade.

This verb is only irregular in two tenses, the Perfect or Past, and the Past Participle.

^a Obs. 5, p. 46.

^b The Future and Conditional of *parere* are contracted in order not to confound them with *parerò* and *parerei*, which are the Future and Conditional of *parare*, to adorn, to ward off. (See Future of *volere*, p. 59.)

Perfect or Past.

<i>persuadí,*</i> I did persuade.	<i>persuadímonos</i> , we did persuade.
<i>persuadísti</i> , thou didst persuade.	<i>persuadístes</i> , you did persuade.
<i>persuadió</i> , he did persuade.	<i>persuadieron</i> , they did persuade.

Past Participle—*persuadido*, persuaded.

COMPOUND TENSES.

Infinitive—*aver persuadido*, to have persuaded.
 &c. &c. &c.

All the other moods and tenses are conjugated like *creder*.

Rimanére, to remain, stay.

Infinitive—*rimanére*, to remain.

Indicative Present.

Singular.

rimango, I remain.
rimani, thou remainest.
rimáne, he remains.

Plural.

rimaniamo, we remain.
rimanete, you remain.
rimangono, they remain.

Imperfect—*rimanéro*, I was remaining.

Perfect or Past.

<i>rimasi</i> , I did remain.	<i>rimanémmo</i> , we did remain.
<i>rimanésti</i> , thou didst remain.	<i>rimanéstes</i> , you did remain.
<i>rimase</i> , he did remain.	<i>rimasero</i> , they did remain.

Future—*rimarrò*, I shall remain.

Conditional—*rimarré*, I should remain.

Imperative Mood.

No first person singular.	<i>rimaniamo</i> , let us remain.
<i>rimani</i> , remain (thou).	<i>rimanete</i> , remain (you).
<i>rimanga</i> , let him remain.	<i>rimangano</i> , let them remain.

Subjunctive Present.

<i>che io rimanga</i> , that I may re- [main.	<i>che rimaniamo</i> , that we may [remain.
<i>che tu rimanga</i> , that thou &c.	<i>che rimanete</i> , that you &c.
<i>che egli rimanga</i> , that he &c.	<i>che rimangano</i> , that they &c.

* Obs. 5, p. 46.

Solére, to be accustomed, to be wont.

Infinitive—*solére*, to be wont.

Indicative Present.

Singular.

sóglio, I am wont.
suóli, thou art wont.
suóle, he is wont.

Plural.

sogliámo, we are wont.
soléte, you are wont.
sógliono, they are wont.

Indicative Imperfect... *soléva*, I was wont.

„ Perfect *fui sólito*,* I was wont.

„ Future *sarò sólito*, I shall be wont.

Conditional—*saréi sólito*, I should be wont.

No Imperative Mood.

Subjunctive Present.

che io sóglia, that I may be wont.

che tu sóglia, that thou &c.

che egli sóglia, that he &c.

che sogliámo, that we may &c.

che sogliáte, that you may &c.

che sógliono, that they may &c.

Subjunctive Imperfect—*se soléssi*, if I might be wont.

Present Participle—*soléndo*, being wont.

Past Participle—*sólito*, been wont.

COMPOUND TENSES.

Infinitive—*essere sólito*, to be wont.

&c.

&c.

&c.

Tenére, to hold, keep.

Infinitive—*tenére*, to hold.

Indicative Present.

Singular.

téngo, I hold.
tiéni, thou holdest.
tiéne, he holds.

Plural.

teniámo, we hold.
tenéte, you hold.
téngono, they hold.

Imperfect—*tenéva*, I was holding.

* *Solere* is wanting in the Perfect, Future, and Conditional; but these tenses can be formed by a combination of the verb *essere* and the Past Participle *sólito*.

Perfect or Past.

ténni,* I held.
tenésti, thou heldest.
ténne, he held.

tenémmo, we held.
tenéste, you held.
ténnero, they held.

Future—*terrò*, I shall hold.

Conditional—*terréi*, I should hold.

Imperative Mood.

No first person singular.
tiéni, hold (thou).
ténga, let him hold.

teniámo, let us hold;
tenéte, hold (you).
téngano, let them hold.

Subjunctive Present.

che io ténga, that I may hold.
che tu ténga, that thou &c.
che egli ténga, that he &c.

che teniámo, that we may hold.
che teniáte, that you may hold.
che téngano, that they may hold.

Subjunctive Imperfect—*se tenéssi*, if I might hold.

Present Participle—*tenéndo*, holding.

Past Participle—*tenúto*, held.

COMPOUND TENSES.

Infinitive—*avere tenuto*, to have held.
 &c. &c. &c.

Valére, to be worth, to cost.

Infinitive—*valére*, to be worth.

Indicative Present.

Singular.

válgo or *váglio*, I am worth.
váli, thou art worth.
vále, he is worth.

Plural.

vagliámo, we are worth.
valéte, you are worth.
válgono or *vágliono*, they are &c.

Imperfect—*valéva*, I was worth.

Perfect or Past.

válsi,* I was worth.
valésti, thou wast worth.
válse, he was worth.

valémmo, we were worth.
valéste, you were worth.
válsero, they were worth.

Future—*varrò*, I shall be worth.

* Obs. 5, p. 46.

Conditional—*varréi*, I should be worth.

Imperative Mood.

1st person singular.	<i>vagliámo</i> , let us be worth.
be worth (thou).	<i>valéte</i> , be worth (you).
or <i>vágliá</i> , let him be worth.	<i>válgano</i> or <i>vágliano</i> , let them &c.

Subjunctive Present.

1 <i>válga</i> or <i>vágliá</i> , that I	<i>che vagliámo</i> , that we may be	
[may be worth.		[worth.
2 <i>válga</i> , that thou &c.	<i>che vagliáte</i> , that you &c.	
3 <i>li válga</i> , that he &c.	<i>che válgano</i> or <i>vágliano</i> , that	
	[they may be worth.	

Subjunctive Imperfect—*se valéssi*, if I might be worth.

Present Participle—*valéndo*, being worth.

Past Participle—*válso* or *valúto*, been worth.

COMPOUND TENSES.

Infinitive—*avere valso*, to have been worth.
&c. &c. &c.

Vedére, to see.

Infinitive—*vedére*, to see.

Indicative Present.

Singular.	Plural.
I see.	<i>vediámo</i> , we see.
thou seest.	<i>vedéte</i> , you see.
he sees.	<i>védono</i> , they see.

Imperfect—*vedéva*, I saw.

Perfect or Past.

I saw, or did see.	<i>vedémmo</i> , we saw.
thou sawest.	<i>vedéste</i> , you saw.
he saw.	<i>védero</i> , they saw.

Future—*vedrò*, I shall see.

Conditional—*vedréi*, I should see.

Imperative Mood.

1st person singular.	<i>vediámo</i> , let us see.
see (thou).	<i>vedéte</i> , see (you).
let him see.	<i>védano</i> , let them see.

Subjunctive Present.

che io véda, that I may see.*che vediamo*, that we may see.*che tu véda*, that thou &c.*che vediate*, that you may see.*che egli véda*, that he may see.*che vedano*, that they may see.Subjunctive Imperfect—*se vedéssi*, if I might see.Present Participle—*vedéndo*, seeing.Past Participle—*vedúto* or *visto*, seen.

COMPOUND TENSES.

Infinitive—*avere veduto*, to have seen.

&c.

&c.

&c.

N.B.—All the derivatives of verbs in *ére* long are conjugated in the same way.OBS.—The verb *vedere* has, besides the forms above given,—

In the Indicative Present,

végo or *véggio*,*veggiamo*,*véli*,*vedéte*,*véle*,*véggono* or *véggiono*.

In the Imperative Mood,

No first person singular.

veggiamo,*véli*,*vedéte*,*véga* or *véggia*,*véggano* or *véggiano*.

In the Subjunctive Present,

che véga or *véggia*,*che veggiamo*,*che véga*,*che veggiate*,*che véga*,*che véggano* or *véggiano*.

VOCABULARY.

to meet, *incontrare*.not to be worth a straw, *non*to be wont, to be accustomed,
solere.*valere un'acca*.to spend (time), *passare*.to ache, *dolere*.to fail, *mancare*.to lie, *giacere*.to be fond of, to like, *piacere*.to get dark, *farsi buio*.to seem, *parere*.to grant, *accordare*.to sit, *sedere*.to travel on foot, *viaggiare a piedi*.to be silent, *tacere*.to travel in a carriage, *viaggiare in carrozza*.to commence { *cominciare*,
principiare.to take notes, *far annotazioni*.to remain, *rimanere*.to derive, *ricavare*.to sing out of tune, *stuonare*.to see again, *rivedere*.

EXERCISE IX.

1. Oh! how do you do, my friend? What (an)
(Ex. VII. 20.)
unexpected pleasure — to meet you at Sydenham!
imprevisto l' a a
2. Do you often spend the Saturday after-
[Are you accustomed to spend] *il dopo*
(Note a, p. 44.)
noon at-the Crystal Palace? 3. I never fail
pranzo al Palazzo di Cristallo
(being here) when they give the Messiah; I am
il Messia (Note a, p. 69.)
so fond (of) that oratorio. 4. Give me the
tanto quell' l'
opera-glass. Is not that the Countess B——? 5.
occhiaietto quella la Contessa
Exactly so. 6. She never seemed to me so
Per l'appunto (Use the Perfect.) *tanto*
beautiful. And who⁷ is⁸ that¹ officer² who³ sits⁵
bella quel militare che
near⁶ her⁴? 7. He is her uncle — Admiral B——;
vicino le suo zio l' ammiraglio
he arrived — last week from India; I saw him
dall'
at-the hotel yesterday. 8. Hush! the music
all' albergo Zitto la
is commencing. 9. If I do not like the singers
(Note a, p. 69.) *i cantanti*
I shall soon be off. 10. I always remain till — the
subito [depart] fin alla
last, because the orchestra is so superior. 11. The
fine l' tanto buona

* The *Infinitive* is often employed as a noun with the definite article before it.

singers seem tired. 9. *spiatati* 12. They are singing out of

tune. 13. At this season we have a right to expect
A questa [we ought to have]
 (Conditional of *dovere*.)

better singers. 14. Certainly; if not first-rate (ones),
migliori *di cartello*

good-(ones)² at-least¹. 15. Let us take a stroll about-the
buoni almeno (Voc. p. 51.) *pel*

garden: these singers are not worth a straw. Besides,
giardino questi *E poi*

I am not very well. 16. What — is (the matter)?
 [I do not stand] *c'*

are you in pain? 17. I have the tooth-ache. 18.
 [what aches you] [To me ache the teeth]
 (Note a. p. 68.)

I never have the tooth-ache; but yesterday I had the
 head-ache all — day. 19. See what-a-number-of
il *Mirate* *quanta*

persons there are in (the) garden; some are sitting
gente [there is]^a *alcuni*

(down), and others are lying on-the grass. 20. It is
altri *sull'erba*

getting dark, I shall go — home by-the first train.
a *col primo treno*

21. Do not go by railway: we will go to London
per strada ferrata *a*

together in — my carriage. 22. No, thank you;
insieme nella mia carrozza

I would rather be excused this time; I have to
vi prego di dispensarmene per questa volta (Note c, p. 52.)

meet Mr. B—— at-the station. 23. Well, do as you
alla stazione *come*

* Collective nouns require the verb to be in the singular number.

wish. How did you like – your journey – last²
(use *volere*) Come (Note a, p. 69.) *il vostro* . *l' passato*

autumn¹? 24. Very much; I went^a to Central² Italy¹,
nell' Centrale

and then travelled on foot through – Tuscany, Vall-
per la Toscana

ombrosa, and Camaldoli. What beautiful places (they
bei luoghi

are)! I stopped there several days, and took notes
colà parecchi

of what I saw. I amused myself; and
[that which]

in-addition to this (amusement), I derived from –
oltre a ciò dal

my journey the re-establishment of – my health.
il ristabilimento della mia

Now I must go. Good-bye, Marquis. 25. Good-
[depart] *Addio Marchese*

bye, Count; (I hope soon) to see you again.
Conte a

(See N.B. p. 11.)

Idiomatic expressions formed with the verb *tenere*.

<i>tenere da uno,</i>	to be on any one's side.
<i>tenere in contrario,</i>	to be of a contrary opinion.
<i>tenere per galantuomo,</i>	to believe any one to be honest.
<i>lo tengo per matto,</i>	I take him to be mad.
<i>tenere le risa, le lagrime,</i>	to forbear laughing, crying.
<i>tenere a battesimo,</i>	to stand godfather, godmother.
<i>tener mano al furto,</i>	to be accessory to a theft.
<i>tener dozzina,</i>	to keep a boarding house.
<i>tener a bada,</i>	to hold in suspense.

* In translating the account given in No. 24, use the Perfect of all verbs employed in it, because they all refer to a fact entirely past at a definite time, i. e. last autumn.

QUESTIONS.

Solete studiare la mattina o la sera? 2.—Vi piace la lingua italiana?—Dove passate il sabato dopo pranzo? 2.—Tiene vostra zia dozzina?—Vi parvero difficili i verbi?—Chi vi siede vicino a pranzo? 6.—Quando vedeste vostro zio?—Perchè tacque vostro padre tutto il giorno ieri?—Rimaneste al palazzo di cristallo fin alla fine dell' oratorio? 10.—Cantarono bene i cantanti? 9.—Sono cantanti di cartello? 14.—Che vi duole? 16, 17.—Che fa il Signor B.?—Lo tenete per galantuomo?—Come tornaste a Londra da Sydenham? 21.—Vi ha fatto del bene il viaggio che faceste l'autunno passato? 24.—Quanto tempo vi fermerete a Londra? 24.—Vi piace più viaggiare a piedi o in carrozza? 21.

 II.—CONJUGATION OF IRREGULAR VERBS IN *ERE* (*short*).

The irregular verbs in *ere* short are,—

addurre (contracted from *adducere*), to bring.

bevere or *bere*, to drink.

cogliere or *corre*, to gather.

porre (contracted from *ponere*), to put.

scegliere or *scerre*, to choose.

sciogliere or *sciorre*, to untie.

svellere or *sverre*, to uproot.

togliere or *torre*, to take away.

trarre (contracted from *traere*), to draw.

With their derivatives.

Addurre, to bring, adduce, allege.

Infinitive—*addurre*, to bring.

Indicative Present.

Singular.

addúco, I bring.
addúci, thou bringest.
addúce, he brings.

Plural.

adduciámo, we bring.
adducéte, you bring.
addúcono, they bring.

Imperfect—*adducéva*, I was bringing.

Perfect or Past.

<i>addússi</i> , I brought.	<i>adducémmo</i> , we brought.
<i>adducésti</i> , thou broughtest.	<i>adducéste</i> , you brought.
<i>addússe</i> , he brought.	<i>addússero</i> , they brought.

Future—*addurrò*,^a I shall bring.

Conditional—*addurréi*, I should bring.

Imperative Mood.

No first person singular.	<i>adduciámo</i> , let us bring.
<i>addúci</i> , bring (thou).	<i>adducéte</i> , bring (you).
<i>addúca</i> , let him bring.	<i>addúcano</i> , let them bring.

Subjunctive Present.

<i>che io addúca</i> , that I may bring.	<i>che adduciámo</i> , that we may &c.
<i>che tu addúca</i> , that thou &c.	<i>che adduciáte</i> , that you &c.
<i>che egli addúca</i> , that he &c.	<i>che addúcano</i> , that they &c.

Subjunctive Imperfect—*se adducéssi*, if I might bring.

Present Participle—*adducéndo*, bringing.

Past Participle—*addótto*, brought.

COMPOUND TENSES.

Infinitive—*avere addotto*, to have brought.

&c.

&c.

&c.

N.B.—All the verbs ending in *urre*, as *tradurre*, to translate, *condurre*, to lead, &c., are conjugated in the same way; that is to say, the Perfect ends in *ussi*, their Past Participle in *otto*, and all the other tenses, except the Future and the Conditional, are conjugated according to the termination *ucere*.

^a Obs. 2, p. 45.

Bevere or *bére*, to drink.Infinitive—*bevere* or *bére*, to drink.

Indicative Present.

Singular.

bévo or *béo*, I drink.*bévi* or *béi*, thou drinkest.*béve* or *bée*, he drinks.

Plural.

beviámo or *beidámo*, we drink.*bevéte* or *beéte*, you drink.*bévono* or *béono*, they drink.Imperfect—*bevéva* or *beéva*, I was drinking.

Perfect or Past.

bévvi, I drank.*bevésti* or *beésti*, thou drankest.*bévve*, he drank.*bevémmo* or *beémmo*, we drank.*bevéste* or *beéste*, you drank.*bévvero*, they drank.Future—*beverò* or *berò*, I shall drink.Conditional—*beveréi* or *beréi*, I should drink.

Imperative Mood.

No first person singular.

bévi or *béi*, drink (thou).*béva* or *béa*, let him drink.*beviámo* or *beidámo*, let us drink.*bevéte* or *beéte*, drink (you).*bévano* or *béano*, let them drink.

Subjunctive Present.

che io béva or *béa*, that I may
[drink.*che tu béva* or *béa*, that thou &c.*che egli béva* or *béa*, that he &c.*che beviámo* or *beidámo*, that we
[may drink.*che beviáte* or *beiáte*, that you &c.*che bévano* or *béano*, that he &c.Subjunctive Imperfect—*se bevéssi* or *béessi*, if I might drink.Present Participle—*bevéndo* or *beéndo*, drinking.Past Participle—*bevúto*, drunk.

COMPOUND TENSES.

Infinitive—*avere bevuto*, to have drunk.

&c.

&c.

&c.

Cógliere, to gather.Infinitive—*cógliere* or *córre*, to gather.

Indicative Present.

Singular.

cólgo, I gather.*cógli*, thou gatherest.*cóglie*, he gathers.

Plural.

cogliámo, we gather.*cogliéte*, you gather.*cólgono*, they gather.

Imperfect—*cogliéva*, I was gathering.

Perfect or Past.

i, I did gather.	<i>cogliémmo</i> , we did gather.
ísti, thou didst gather.	<i>cogliéste</i> , you did gather.
, he did gather.	<i>cólsero</i> , they did gather.

Future—*coglierò* or *corrò*, I shall gather.

Conditional—*coglieréi* or *corréi*, I should gather.

Imperative Mood.

first person singular.	<i>cogliámo</i> , let us gather.
i, gather (thou).	<i>cogliéte</i> , gather (you).
, let him gather.	<i>cólcano</i> , let them gather.

Subjunctive Present.

io <i>cólga</i> , that I may gather.	<i>che cogliámo</i> , that we may gather.
tu <i>cólga</i> , that thou &c.	<i>che cogliáte</i> , that you may &c.
egli <i>cólga</i> , that he &c.	<i>che cólcano</i> , that they may &c.

Subjunctive Imperfect—*se cogliéssi*, if I might gather.

Present Participle—*cogliéndo*, gathering.

Past Participle—*cólto*, gathered.

COMPOUND TENSES.

Infinitive—*avere colto*, to have gathered.

&c. &c. &c.

.B.—The verbs *scegliere*, *sciogliere*, *togliere*, and all other verbs ending in *gliere*, are conjugated like *cogliere*.

porre (contracted from *pónere*, now obsolete), to put, place.

Infinitive—*pórre*, to put.

Indicative Present.

Singular.

Plural.

io, I put.	<i>poniámo</i> or <i>ponghiámo</i> , we put.
, thou puttest.	<i>ponéte</i> , you put.
, he puts.	<i>póngono</i> , they put.

Imperfect—*ponéva*, I was putting.

Perfect or Past.

I did put.	<i>ponémmo</i> , we did put.
ísti, thou didst put.	<i>ponéste</i> , you did put.
, he did put.	<i>pósero</i> , they did put.

Future—*porrò*, I shall put.

Conditional—*porréi*, I should put.

Imperative Mood.

No first person singular.	<i>poniámo</i> or <i>pongiamo</i> , let us	
<i>póni</i> , put (thou).	<i>ponéte</i> , put (you).	[put.
<i>póngu</i> , let him put.	<i>póngano</i> , let them put.	.

Subjunctive Present.

<i>che io pónga</i> , that I may put.	<i>che poniámo</i> or <i>pongiamo</i> , that	
<i>che tu pónga</i> , that thou &c.		[we may put.
<i>che egli pónga</i> , that he &c.	<i>che poniáte</i> , that you may put.	
	<i>che póngano</i> , that they may put.	

Subjunctive Imperfect—*se ponéssi*, if I might put.

Present Participle—*ponéndo*, putting.

Past Participle—*pósto*, put.

COMPOUND TENSES.

Infinitive—*avere posto*, to have put.

&c. &c. &c.

N.B.—Conjugate in the same manner all the derivatives of *porre*; as, *comporre*, to compose; *disporre*, to dispose, &c.

Svellere or *svérre*, to uproot, pluck up, tear up.

Infinitive—*svellere* or *svérre*, to tear up.

Indicative Present.

Singular.	Plural.
<i>svélgo</i> or <i>svéllo</i> , I tear up.	<i>svelliámo</i> , we tear up.
<i>svélli</i> , thou tearest up.	<i>svelléte</i> , you tear up.
<i>svélle</i> , he tears up.	<i>svélgono</i> , they tear up.

Imperfect—*svelléva*, I was tearing up.

Perfect or Past.

<i>svélsi</i> , I did tear up.	<i>svellémmo</i> , we did tear up.
<i>svellésti</i> , thou didst tear up.	<i>svelléste</i> , you did tear up.
<i>svélse</i> , he did tear up.	<i>svélsero</i> , they did tear up.

Future—*svellerò*, I shall tear up.

Conditional—*svelleréi*, I should tear up.

Imperative Mood.

No first person singular.	<i>svelliámo</i> , let us tear up.
<i>svélli</i> , tear up (thou).	<i>svelléte</i> , tear up (you).
<i>svélga</i> , let him tear up.	<i>svélgano</i> , let them tear up.

Subjunctive Present.

che io svelga, that I may tear up. *che svelliámo*, that we may tear
che tu svelga, that thou &c. *che svelliáte*, that you &c. [up.
che egli svelga, that he &c. *che svelgano*, that he &c.

Subjunctive Imperfect—*se svelléssi*, if I might tear up.

Present Participle—*svelléndo*, tearing up.

Past Participle—*svelto*, torn up.

COMPOUND TENSES.

Infinitive—*avere svelto*, to have torn up.

&c. &c. &c.

Trarre (contracted from *trare* or *trahere*, now obsolete),
to draw, take out.

Indicative Present.

Singular.

trággo, I draw.
trái, thou drawest.
tráe, he draws.

Plural.

traiámo, we draw.
traíte, you draw.
trággono, they draw.

Imperfect—*traéva*, I was drawing.

Perfect or Past.

trássi,^a I did draw, or I drew. *traímmo*, we did draw.
traésti, thou didst draw. *traéste*, you did draw.
trásse, he did draw. *trássero*, they did draw.

Future—*trarrò*, I shall draw.

Conditional—*trarréi*, I should draw.

Imperative Mood.

No first person singular. *traiámo*, let us draw.
trái, draw (thou). *traíte*, draw (you).
trágga, let him draw. *trággano*, let them draw.

Subjunctive Present.

che io trágga, that I may draw. *che traiámo*, that we may draw.
che tu trágga, that thou &c. *che traiáte*, that you &c.
che egli trágga, that he &c. *che trággano*, that they &c.

Subjunctive Imperfect—*se traéssi*, if I might draw.

Present Participle—*traéndo*, drawing.

Past Participle—*trátto*, drawn.

COMPOUND TENSES.

Infinitive—*avere tratto*, to have drawn.

&c. &c. &c.

^a Obs. 5, p. 46.

them as-far-as – the corner-of-the-street. 9. Who
(1. p. 37.) *fino alla cantonata*

composed that piece of music you played to – Mrs. B. ?
quel pezzo di alla

10. It was composed by Rossini. 11. Rossini has
[is]

composed more operas than any other living²
più opere che qualunque altro (Note a, p. 23.)

master¹. What piece have you selected for playing this
evening? 12. I shall play a piece by Beethoven.
[of]

13. Who removed – my flower-pots from-the front²
i miei vasi di fiori dalla davanti

window¹?^a 14. I (did): I put them in-the greenhouse,
finestra li nella serra

because it is too cold now to leave them outside
[it makes] *troppo per* (1. p. 37.) *fuori*

the window. 15. Have you translated – your
della il vostro

exercise? 16. Yes; I translated it this morning
tema lo

before – breakfast. 17. What is it about? 18. It
avanti la [Of what does it speak?]

is a description of-the Cathedral of Milan, which is
una del Duomo di Milano che

the second church in Italy for beauty. More than
la seconda d' per bellezza Più di

six thousand statues decorate² its¹ – exterior; and it
mila statue ne l' esterno

would be a masterpiece of architecture if it had a
capo d' opera architettura una

* *I miei vasi di fiori* should come last in the translation.

façade. 19. I suppose we shall see it next year, when
jacciata lo

we go to Italy. The Church of Milan has a
 (Future) *in La una*
 particular formula of worship, which is called (the)
speciale formula culto

Ambrosian² Rite¹, from St. Ambrose, who instituted
 • *Ambrosiano Rito da Sant' Ambrogio*

it. When in-the fifteenth² century¹ the Pope
lo nel decimo quinto secolo il Papa
 imposed the Roman² Office¹ upon all the western²
l' romano Ufficio a tutte le occidentali
 churches¹, that of Milan disobeyed his order, and
chiese quella l' ordine

maintained the Ambrosian² ritual¹.
il rito

(See N.B. p. 11.)

IDIOMATIC EXPRESSIONS.

accogliere bene uno, to receive a person well.

accogliere male uno, to receive a person badly.

fare buona accoglienza, to give a good reception.

cogliere { *in flagrante* } *un ladro*, to catch a thief in the act.
 { *sul fatto* }

porre mente alle parole di uno, to give attention to a
 person's words.

porsi in capo una cosa, to get a thing into one's head.

trarre d' impaccio or d' imbarazzo uno, to get any one
 out of trouble.

QUESTIONS.

Dove avete condotto la Signora B.?—Che fiori ha
 colti in giardino?—Che cosa impose alla sua fanciullina?
 —Che avete fatto per impedire che ella facesse del male
 in giardino?—Chi condusse a casa la Signora B. e sua
 figlia?—Fin dove le condusse?—Che pozzo suonerete
 domani?—Da chi fu composto il pezzo di musica che
 avete suonato?—Dove avete posto i vasi di fiori che

erano sulla finestra?—Quando tradurrete il tema?—Avete fatto buona accoglienza alla Signora B.?—Quale è la seconda chiesa d' Italia?—Quante statue ne decorano l' esterno?—È vero che vi siete posto in capo di andare in Italia?—Che rito ha la chiesa di Milano?

OBSERVATIONS ON THE VERBS IN *ERE* (short).

1. Having given, at page 80, a list of the irregular verbs in *ere* short, it must now be observed that—

<i>battere</i> , to beat,	<i>pendere</i> , to hang,
<i>cedere</i> , ^a to yield,	<i>perdere</i> , ^b to lose,
<i>compiere</i> , to accomplish,	<i>premere</i> , ^c to press,
<i> fendere</i> , to cleave,	<i>ricevere</i> , to receive,
<i>fremere</i> , to fret,	<i>ripetere</i> , to repeat,
<i>gemere</i> , to groan,	<i>splendere</i> , to shine,
<i>mescere</i> , to mix,	<i>tondere</i> , to shear,
<i>mietere</i> , to reap,	<i>vendere</i> , to sell,
<i>pascere</i> , to feed,	

with their derivatives, are the only verbs which are conjugated entirely like *credere*.

2. All other verbs ending in *ere* short vary in the form of their Perfect and Past Participle, according to the terminations of their Infinitive.

The following Table, divided into eight groups, will show the formation of the Perfect and Past Participle of these verbs. (See Obs. 5, p. 46.)

^a *Cedere* has two perfects, *cedei* and *cessi*. Its derivatives are all irregular, both in the Perfect and in the Past Participle; as, *concedere*, to grant, *concessi*, *concesso*, &c.

^b *Perdere* has two Perfects and two Past Participles—*perdi*, and *persi*; *perduto* and *perso*.

^c *Premere* signifies also 'to be anxious,' but then it is an impersonal verb; as, *mi preme di finire quest' opera*, I am anxious to finish this work.

TABLE OF VERBS IN *ERE* SHORT WHICH FORM THEIR PERFECT AND PAST PARTICIPLE IN A DIFFERENT MANNER FROM **CREDERE**.

INFINITIVE terminations	Change into		EXAMPLES.			REMARKS.
	PERFECT	PAST- PARTICIPLE	Infinitive.	Perfect.	Past-Participle.	
I. { -dere } -ndere } -rere }	-si	-so	<i>chiu-dere</i> <i>fu-ndere</i> ¹ <i>nascu-ndere</i> <i>spe-ndere</i> <i>cor-vere</i>	<i>chiu-si</i> <i>fu-si</i> <i>nascu-si</i> <i>spe-si</i> <i>cor-si</i>	<i>chiu-so</i> <i>fu-so</i> <i>nascu-so</i> ² <i>spe-so</i> <i>cor-so</i>	1. <i>fondere</i> , with its derivatives <i>confondere</i> , to confuse, &c., change the <i>o</i> which follows <i>f</i> into <i>u</i> in the three irregular persons of the Perfect, and in the Past Participle. 2. Also <i>nascuto</i> . 3. All the derivatives of the verbs which are exceptions, as, <i>richiedere</i> , to require; <i>rispondere</i> , to correspond, &c., are conjugated like their primitives. 4. Verbs ending in <i>gere</i> have a double <i>s</i> in the Perfect, and a double <i>t</i> in the Past Participle. 5. Verbs ending in <i>gere</i> transpose the letters <i>g</i> and <i>s</i> in the regular persons of the Perfect, in the Present Participle, in the 1st pers. sing. and 3rd pers. pl. of the Indicative Present, in the 3rd pers. sing. and pl. of the Imperative, and in all 3 persons sing. and in 3rd pers. pl. of Subjunctive Present. Thus <i>spegnere</i> has, in Indicative Present, <i>spegna</i> , <i>spegni</i> , &c. 6. All verbs ending in <i>gere</i> are conjugated like <i>negligere</i> . 7. Conjugated in <i>endo</i> infinitive all
			<i>chiedere</i> ³ <i>rispondere</i> <i>scindere</i> <i>spandere</i>	<i>chiesi</i> <i>risposi</i> <i>scinsi</i> <i>spansi</i>	<i>chiesto</i> <i>risposto</i> <i>scinto</i> <i>spanto</i>	to shut to melt to hide to spend to run to ask to answer to sover to spill
II. { -gere } -ggere } -gnere } -guere }	-si	-to	<i>pian-gere</i> <i>le-ggere</i> ⁴ <i>spe-gnere</i> ⁵ <i>est-in-guere</i> <i>stringere</i> <i>spargere</i> <i>esigere</i> <i>negligere</i> ⁶ <i>targere</i> ⁷	<i>pian-si</i> <i>le-si</i> <i>spen-si</i> <i>estin-si</i> <i>strinsi</i> <i>sparsi</i> <i>esigi</i> <i>neglessi</i> <i>torsi</i>	<i>pian-to</i> <i>le-tto</i> <i>spen-to</i> <i>estin-to</i> <i>stretto</i> <i>sparso</i> <i>esatto</i> <i>negletto</i> <i>terso</i>	to weep to read to put out to extinguish to press to spread to exact to neglect to wipe
			<i>oppr-imere</i> <i>espr-imere</i> <i>radimere</i>	<i>oppr-essi</i> <i>espr-essi</i> <i>radem</i>	<i>oppr-esso</i> <i>espr-esso</i>	to oppress to express

IV. -umere -unto

V. -ompere -uppi

VI. { -tere }
{-ttere }

-sso

-ssi

except

VII. -vere

-si

-to

except

VIII. Verbs which cannot be classified according to termination as above

ass-umere

r-ompere

sco-tere⁸

conne-tere

rifle-tere⁹

except

mettere

esistere¹⁰

assol-vere

scri-verel¹¹

{ muovere
vivere
pionvere }

assorbere

conoscere

crescere

cuocere

espellere

nascere

nuocere

rilucere

scernere

torcere

vincere

ass-unsi

r-uppi

sco-ssi

conne-ssi

rifle-ssi

misi

esistei

assol-si

scri-ssi

mossi

vissi

pionvi

assorsi

conobbi

crebbi

cossi

espulsi

nacquì

nocquì

rilussi

scersi or }

scernei }

torsì

vinsi

ass-unto

r-otto

sco-sso

conne-sso

rifle-sso

messo

esistito

assol-to

scri-tto

mosso

vivuto or }

vissuto }

pionvuto

assorto

conosciuto

cresciuto

cotto

espulso

nato

nocuto

—

scerso or }

scernuto }

torto

vinto

to take up

to break

to shake

to unite

to reflect

to put

to exist

to absolve

to write

to move

to live

to rain

to absorb

to know

to grow

to cook

to expel

to be born

to hurt

to shine

to discern

to twist

to conquer

8. Verbs ending in *uovere*, as, *percuovere*, to beat, &c., change *uo* into *o* in the Perfect and Past Participle.

9. The verb *riflettere*, in the sense of to reflect, think, is conjugated regularly, like *credere*.

10. Conjugate in same manner all verbs ending in *isere*.

11. Verbs having a vowel before *eere* double the *e* in the Perfect, and the *t* in the Past Participle.

TABLE OF VERBS IN *ERE* SHORT WHICH FORM THEIR PERFECT AND PAST PARTICIPLE IN A DIFFERENT MANNER FROM **CREDERE**.

INFINITIVE terminations	Change into		EXAMPLES.		REMARKS.
	PERFECT	PAST-PARTICIPLE	Infinitive.	Perfect.	
I. { -dere } -ndere } -rere }	-si	-so	<i>chiiu-dere</i> <i>fo-ndere</i> ¹ <i>nasco-ndere</i> <i>spe-ndere</i> <i>cor-rere</i>	<i>chiiu-si</i> <i>fu-si</i> <i>nasco-si</i> <i>spe-si</i> <i>cor-si</i>	1. <i>fondere</i> , with its derivatives <i>confondere</i> , to confuse, &c., change the <i>o</i> which follows <i>f</i> into <i>u</i> in the three irregular persons of the Perfect, and in the Past Participle. 2. Also <i>nascosto</i> . 3. All the derivatives of the verbs which are exceptions, as, <i>richiedere</i> , to require; <i>rispondere</i> , to correspond, &c., are conjugated like their primitives. 4. Verbs ending in <i>ggere</i> have a double <i>s</i> in the Perfect, and a double <i>t</i> in the Past Participle. 5. Verbs ending in <i>gnere</i> transpose the letters <i>g</i> and <i>n</i> in the regular persons of the Perfect, in the Present Participle, in the 1st pers. sing. and 3rd pers. pl. of the Indicative Present, in the 3rd pers. sing. and pl. of the Imperative, and in all 3 persons sing. and in 3rd pers. pl. of Subjunctive Present. Thus <i>speggnere</i> has, in Indicative Present, <i>spegno</i> , <i>spegni</i> , &c. All verbs ending in <i>ggere</i> are conjugated like <i>aggiungere</i> . 7. Conjugato in <i>meno</i> manner all
			<i>chiedere</i> ³ <i>rispondere</i> <i>scindere</i> <i>spandere</i>	<i>chiesi</i> <i>risposi</i> <i>scinsi</i> <i>spansi</i>	
II. { -gere } -ggere } -gnere } -guere }	-si	-to	<i>pian-gere</i> <i>le-ggere</i> ⁴ <i>spe-gnere</i> ⁵ <i>estin-guere</i>	<i>pian-si</i> <i>le-si</i> <i>spen-si</i> <i>estin-si</i>	to shut to melt to hide to spend to run to ask to answer to sever to spill to weep to read to put out to extinguish to press to spread to exact to neglect to wipe to oppress to express
			<i>stringere</i> <i>spargere</i> <i>esigere</i> <i>negligere</i> ⁶ <i>tergere</i> ⁷	<i>strinsi</i> <i>sparsi</i> <i>esigei</i> <i>neglessi</i> <i>tersi</i>	
III. -imere	-essi	-esso	<i>oppr-imere</i> <i>espr-imere</i> except <i>reddimere</i>	<i>oppr-essi</i> <i>espr-essi</i> <i>reddemsi</i>	to oppress to express
				<i>oppr-esso</i> <i>espr-esso</i> <i>reddemsi</i>	

IV. -umere	-unsi	-unto	ass-umere	ass-unsi	ass-unto	to take up
V. -ompere	-uppi	-otto	r-ompere	r-uppi	r-otto	to break
VI. { -tere } -ttere }	-ssi	-sso	scio-tere ⁸ conne-tere rifle-tere ⁹ except mettere ¹⁰ esistere ¹⁰ assol-vere scri-vere ¹¹	scio-ssi conne-ssi rifle-ssi misi esistei assol-si scri-ssi mossi vissi piovvi	scio-sso conne-sso rifle-sso messo esistito assol-to scri-tto mosso vivuto or vissuto } piovuto	to shake to unite to reflect to put to exist to absolve to write to move to live to rain
VII. -vere	-si	-to	{ muovere vivere piovere except	piovvi assorsi conobbi crebbi cosi espulsi nacqui nocqui rilussi scersi or scernei torsi vinsi	assorto conosciuto cresciuto cotto espulso nato nocuto — scerso or scernuto torto vinto	to absorb to know to grow to cook to expel to be born to hurt to shine to discern to twist to conquer

VIII. Verbs which cannot be classified according to termination as above

8. Verbs ending in *scere*, as, *percuotere*, to beat, &c., change *so* into *o* in the Perfect and Past Participle.

9. The verb *riflettere*, in the sense of to reflect, think, is conjugated regularly, like *credere*.

10. Conjugate in same manner all verbs ending in *istere*.

11. Verbs having a vowel before *ere* double the *s* in the Perfect, and the *t* in the Past Participle.

TABLE OF VERBS IN *ERE* SHORT WHICH FORM THEIR PERFECT AND PAST PARTICIPLE IN A DIFFERENT MANNER FROM *CREDERE*.

INFINITIVE terminations	Change into		EXAMPLES.		REMARKS.
	PERFECT	PAST-PARTICLE	Infinitive.	Perfect.	Past-Participle.
I. { -dere } -ndere } -rere }	-si	-so	<i>chiu-dere</i> <i>fo-ndere</i> ¹ <i>nasco-ndere</i> <i>spe-ndere</i> <i>cor-rere</i>	<i>chiu-si</i> <i>fu-si</i> <i>nasco-si</i> <i>spe-si</i> <i>cor-si</i>	<i>chiu-so</i> <i>fu-so</i> <i>nasco-so</i> ² <i>spe-so</i> <i>cor-so</i>
			<i>chiedere</i> ³ <i>rispondere</i> <i>scindere</i> <i>spandere</i>	<i>chiesi</i> <i>risposi</i> <i>scinsi</i> <i>spansi</i>	<i>chiesto</i> <i>risposto</i> <i>scinto</i> <i>spanto</i>
II. { -gere } -ggere } -gnere } -guere }	-si	-to	<i>pian-gere</i> <i>le-ggere</i> ⁴ <i>spe-gnere</i> ⁵ <i>estri-guere</i>	<i>pian-si</i> <i>le-si</i> <i>spen-si</i> <i>estin-si</i>	<i>pian-to</i> <i>le-to</i> <i>spen-to</i> <i>estin-to</i>
			<i>stringere</i> <i>spargere</i> <i>estigere</i> <i>negligere</i> ⁶ <i>tergere</i> ⁷	<i>strinsi</i> <i>sparsi</i> <i>estigi</i> <i>neglessi</i> <i>tersi</i>	<i>stretto</i> <i>esparso</i> <i>esatto</i> <i>negletto</i> <i>terso</i>
III. -imere	-essi	-esso	<i>oppr-imere</i> <i>espr-imere</i> except	<i>oppr-essi</i> <i>espr-essi</i>	<i>oppr-esso</i> <i>espr-esso</i>

1. *fondere*, with its derivatives *confondere*, to confuse, &c., change the *o* which follows *f* into *u* in the three irregular persons of the Perfect, and in the Past Participle.
2. Also *nascosto*.
3. All the derivatives of the verbs which are exceptions, as, *richiedere*, to require; *corrispondere*, to correspond, &c., are conjugated like their primitives.
4. Verbs ending in *ggere* have a double *s* in the Perfect, and a double *t* in the Past Participle.
5. Verbs ending in *gnere* transpose the letters *g* and *n* in the regular persons of the Perfect, in the Present Participle, in the 1st pers. sing. and 3rd pers. pl. of the Indicative Present, in the Imperative, and in all 3 persons sing. and in 3rd pers. pl. of Subjunctive Present. Thus *spegnere* has, in Indicative Present, *spegni*, *spegni*, &c. All verbs ending in *gnere* are conjugated like *negligere*.
7. Conjugate in same manner all

IV. -umere	-unsi	-unto	ass-umere	ass-unsi	ass-unto	to take up	
V. -ompere	-uppi	-otto	r-ompere	r-uppi	r-otto	to break	
VI. { -tere } { -ftere }	-ssi	-sso	scuo-tere ⁸ conne-tere rifle-tere ⁹ except	sco-ssi conne-ssi rifle-ssi	sco-sso conne-sso rifle-sso	to shake to unite to reflect	
			mettere ¹⁰ esistere ¹⁰	misi esistei	messo esistito	to put to exist	
VII. -vere	-si	-to	assol-vere scri-verell	assol-si scri-ssi	assol-to scri-tto	to absolve to write	
			{ muovere vivere piovere except	mossi vissi piovvi	mosso vivuto or vissuto } piovuto	to move to live to rain	
VIII. Verbs which cannot be classified according to termination as above				assorsi conobbi crebbi cosi espulsi nacqui nocqui rilussi scersi or scernei torsì vinsi	assorto conosciuto cresciuto cotto espulso nato nocuto — scerso or scernuto } torto vinto	to absorb to know to grow to cook to expel to be born to hurt to shine to discern to twist to conquer	
				assorbere conoscere crescere cuocere espellere nascere nuocere rilucere scernere torcere vincere			

8. Verbs ending in *uotere*, as, *percuotere*, to beat, &c., change *uo* into *o* in the Perfect and Past Participle.
9. The verb *riflettere*, in the sense of to reflect, think, is conjugated regularly, like *credere*.
10. Conjugate in same manner all verbs ending in *uotere*.
11. Verbs having a vowel before *ere* double the *s* in the Perfect, and the *t* in the Past Participle.

VOCABULARY.

to light, *accendere*.
 to put out, *spegnere*.
 to break, *rompere*.
 to spill, *sparpere*.
 to pick up, *raccogliere*.
 to shut, *chiudere*.
 to arrive, *giungere*.
 to put, *mettere*.
 to read, *leggere*.
 to write, *scrivere*.
 to contain, *contenere*.
 to be born, *nascere*.
 to live, *vivere*.

to ask, *chiedere*.
 to answer, *rispondere*.
 to seem, *parere*.
 to confuse, *confondere*.
 to hide his face, *nascondersi* il
 to weep, *piangere*. [volto.
 to overcome, *opprimere*.
 to add, *aggiungere*.
 to begin, *mettersi a*.
 to describe, *descrivere*.
 to present, *presentare*.
 to swallow up, *inghiottire*.

EXERCISE XI.

1. At what time did the servant light the fire
 A [hour] la (Table, I., p. 90.) *il fuoco*
 in-the drawing-room this-morning? 2. At ten (o'clock);
nel Alle
 and she put it out this evening at nine. 3. Well-done;
 (II., p. 90.) *lo Bravo*
 you have put out the gas before – lighting the candle,
il gasse avanti di la candela
 and thus we have been left in-the dark. 4. Here-is
così [we are remained] al buio Ecco
 a match. I will light it directly. There-it-is lit.
un zolfanello lo subito Eccolo
 5. Yes, that is very well, but in-the-meantime you
ciò [goes] intanto
 have broken the cup, and spilt all the coffee
 (V., p. 91) (I., p. 90.) *tutto il*
 on-the table-cloth. Come make haste; when you have
sulla tovaglia Via presto
 picked up the broken-pieces, and shut the
i cocci la

street-door, we will go up-stairs. 6. I shut the
porta della strada *di sopra*

street door when my father-in-law arrived. 7. Where
suocero (II., p. 90.)

have you put the Italian⁴ letter¹ —² I wrote³
 (VI., p. 91.) *la* [in Italian] *che*

last night? 8. I put it on-the table in the little-room.
ieri sera *la sulla* *nella camerina*

Have you read many Italian² works¹? 9. No; I
 (II., p. 91.) *molte italiane opere*

have not read many Italian works, but I have written
 many exercises; and if I could remember all the
molti temi (Subj. Impf.) (Infinitive.) *tutte le*
 words contained in them, I should be able to speak Ita-
parole [which they contain]
che

lian sufficiently to make myself understood. 10. Where
abbastanza per

was — your — Italian² master¹ born? 11. He
il vostro d'italiano maestro (VIII., p. 91.)

was born at Sienna, (a) town famous for the purity
a *famosa* *la purità*

of-the language. 13. How many years did he live in
della

France? 14. Only one year. 15. Have you asked
un

him whether he has travelled much in Italy?
gli *se* *molto*

16. No; but yesterday I asked him if he had been at
 15. *a*

Naples. 17. And what reply did he make? 18. He
 [did he answer you]

seemed confused at first, then hid his face with his
da prima poi *con le*

hands, and wept as-if he were overcome by g
mani quasi (III., p. 90.) dal do

At last he began to give me a long account of l
Al fine [to make me] un lungo racconto dei si

sufferings, adding that he lost his father in that cit
patimenti [and added] suo quella

Afterwards he described in beautiful terms the environ
In appresso con belle parole i dintorni

of that Parthenope^a where the³ bones⁴ of⁵ Virgil⁶ are¹
quella Partenope le ossa Virgilio

deposited². – Mount Vesuvius on-the one side, and
depositate Il monte Vesuvio dall' una parte

the Elysian² Fields¹ on-the other, present some
i Elisi campi altra alcuni

very-striking² points-of-view¹. The ruins of
singularissimi punti di vista Le rovine d'

Herculaneum and – Pompeii are also highly-interesting.
Ercolano di Pompeii anche interessantissime

(See N.B. p. 11.)

IDIOMATIC EXPRESSIONS.

metter su casa, to begin house-keeping.

mettere una cosa in non cale, not to care for a thing.

mettersi a fare una cosa, to set about doing a thing.

mettersi a tavola, to sit down at table.

mettersi un vestito, to put on a coat.

mettetevi il cappello, put on your hat.

vi siete messo i guanti? have you put on your gloves?

cavarsi un vestito, to take off a coat.

^a *Parthenope* is an ancient name of Naples, from the Siren Parthenope, who is said to have founded it.

vi siete cavato le scarpe? have you taken off your shoes?
apporsi, to guess: e.g., *se ben m' appongo*, if I guess
 right.

rispondere ad una lettera, to answer a letter.

QUESTIONS.

In quali stagioni dell' anno accendete il fuoco nell' anticamera?—Perchè non avete acceso il gasse nel salotto? — Chi ha spento la candela? — Che cosa rappe vostro fratello ieri sera? 5.—Chi ha chiuso la finestra della stanza da mangiare?—Avete letto le opere del Molière?—Dove nacque il Milton? 10.—Che opere scrisse egli?—Quando rispondeste alle domande?—Avete risposto alla lettera che riceveste stamane?—Avete chiesto a vostra madre, se vi lascerà andare al concerto domani? 14.—Avete pianto?—Vi parve difficile il tema della settimana passata?—Dove avete messo il libro?—Sapete dove abbia vostra sorella nascosto il temperino?—Siete giunto alla stazione in tempo pel treno delle sei?—Che cosa vi mettete quando andate a spasso?—Perchè vi cavate il cappello?—Quando vi metterete a fare la traduzione?—Che rovine si possono vedere vicino a Napoli?

IRREGULAR VERBS—THIRD CONJUGATION.

The irregular verbs of the 3rd conjugation are:
apparire, to appear; *aprire*, to open; *cucire*, to sew;
dire, to say; *empire*, to fill; *istruire*, to instruct; *morire*,
 to die; *salire*, to ascend; *seguire*, to follow; *seppellire*, to
 bury; *udire*, to hear; *uscire*, to go out; *venire*, to come;
 with their derivatives.

CONJUGATION OF IRREGULAR VERBS OF THE THIRD CONJUGATION.

Apparire, to appear. This verb may be conjugated with the termination *isco*, like *finire*, or as follows:—

Infinitive—*apparire*, to appear.

Indicative Present.

Singular.

appáio, I appear.
appári, thou appearest.
appáre, he appears.

Plural.

apparíamo, we appear.
apparíte, you appear.
appáiono, they appear.

Imperfect—*apparíva*, I appeared.

Perfect or Past.

<i>appárv</i> or <i>apparsi</i> , I did appear.	<i>apparímmo</i> , we did appear.
<i>apparísti</i> , thou didst appear.	<i>apparíte</i> , you did appear.
<i>appárve</i> or <i>appárse</i> , he did ap- [pear.	<i>appárvero</i> or <i>appársero</i> , they [did appear.

Future—*apparirò*, I shall appear.

Conditional—*appariréi*, I should appear.

Imperative Mood.

No first person singular.	<i>apparíamo</i> , let us appear.
<i>appári</i> , appear (thou).	<i>apparíte</i> , appear (you).
<i>appáia</i> , let him appear.	<i>appáiano</i> , let them appear.

Subjunctive Present.

<i>che io appáia</i> , that I may ap- [pear.	<i>che apparíamo</i> , that we may [appear.
<i>che tu appáia</i> , that thou &c.	<i>che apparíte</i> , that you &c.
<i>che egli appáia</i> , that he &c.	<i>che appáiano</i> , that they &c.

Subjunctive Imperfect—*se apparíssi*, if I might appear.

Present Participle—*apparéndo*, appearing.

Past Participle—*appárso*, appeared.

COMPOUND TENSES.

Infinitive—*essere apparso*, to have appeared.
&c. &c. &c.

N.B.—All the verbs ending in *parire*, as *sparire*, to disappear, &c., are conjugated in the same way.

Aprire, to open, and all other verbs ending in *prire*, are irregular in the Perfect and Past Participle only, being conjugated in the other tenses like *sentire*.

Perfect or Past.

Singular.	Plural.
<i>aprí</i> or <i>apérsi</i> , I did open.	<i>aprímmo</i> , we did open.
<i>apristi</i> , thou didst open.	<i>apriste</i> , you did open.
<i>apri</i> or <i>apérse</i> , he did open.	<i>aprítrono</i> or <i>apérsero</i> , they &c.

Past Participle—*apérto*, opened.

COMPOUND TENSES.

Infinitive—*avere aperto*, to have opened.
&c. &c. &c.

Cucire, to sew.

Infinitive—*cucire*, to sew.

Indicative Present.

Singular.	Plural.
<i>cúcio</i> , I sew.	<i>cuciámo</i> , we sew.
<i>cúci</i> , thou sewest.	<i>cucíte</i> , you sew.
<i>cúce</i> , he sews.	<i>cúciono</i> , they sew.

Indicative Imperfect... *cuciva*, I was sewing.
 „ Perfect *cucíi*, I did sew.
 „ Future *cucirò*, I shall sew.

Conditional—*cuciréi*, I should sew.

Imperative Mood.

No first person singular.	<i>cuciámo</i> , let us sew.
<i>cúci</i> , sew (thou).	<i>cucíte</i> , sew (you).
<i>cúcia</i> , let him sew.	<i>cúciano</i> , let them sew.

Subjunctive Present.

<i>che io cúcia</i> , that I may sew.	<i>che cucíámo</i> , that we may sew.
<i>che tu cúcia</i> , that thou &c.	<i>che cucíte</i> , that you may sew.
<i>che egli cúcia</i> , that he &c.	<i>che cúciano</i> , that they may sew.

Subjunctive Imperfect—*se cucíssi*, if I might sew.

Present Participle—*cucéndo*, sewing.

Past Participle—*cucíto*, sewed.

COMPOUND TENSES.

Infinitive—*avere cucito*, to have sewed.
&c. &c. &c.

Dire,^a to say.

Infinitive—*dire*, to say.

Indicative Present.

Singular.

Plural.

dico, I say.

diciamo, we say.

dici, thou sayest.

dite, you say.

dice, he says.

dicono, they say.

Imperfect—*diceva*, I was saying.

Perfect or Past.

dissi, I did say, or I said.

dicemmo, we did say.

dicesti, thou didst say.

diceste, you did say.

disse, he did say.

dissero, they did say.

Future—*dirò*, I shall say.

Conditional—*direi*, I should say.

Imperative Mood.

No first person singular.

diciamo, let us say.

dì, say (thou).

dite, say (you).

dica, let him say.

dicano, let them say.

Subjunctive Present.

che io dica, that I may say.

che diciamo, that we may say.

che tu dica, that thou &c.

che diciate, that you may say.

che egli dica, that he &c.

che dicano, that they may say.

Subjunctive Imperfect—*se dicessi*, if I might say.

Present Participle—*dicendo*, saying.

Past Participle—*detto*, said.

COMPOUND TENSES.

Infinitive—*avere detto*, to have said.

&c.

&c.

&c.

Empire, to fill.

Infinitive—*empire*, to fill.

Indicative Present.

Singular.

Plural.

empio, I fill.

empiamo, we fill.

empi, thou fillest.

empite, you fill.

empie, he fills.

empiono, they fill.

^a *Dire* is often placed by grammarians amongst the irregular verbs of the 2nd conjugation, because it is contracted from *dicere*, which is now obsolete.

Morire, to die.Infinitive—*morire*, to die.

Indicative Present.

Singular.

muóio or *muóro*, I die.*muóri*, thou diest.*muóre*, he dies.

Plural.

muoiámo or *moriámo*, we die.*moríte*, you die.*muóiono* or *muórono*, they die.Indicative Imperfect... *moríva*, I was dying.„ Perfect..... *moríi*, I did die.„ Future..... *morirò* or *morré*, I shall die.Conditional—*moriréi* or *morréi*, I should die.

Imperative Mood.

No first person singular.

muóri, die (thou).*móra* or *muóia*, let him die.*moriámo* or *muoiámo*, let us die.*moríte*, die (you).*muóiano* or *mórano*, let them die.

Subjunctive Present.

che io muóia, that I may die.*che tu muóia*, that thou &c.*che egli muóia*, that he &c.*che muoiámo*, that we may die.*che muoiáte*, that you may die.*che muóiano*, that they may die.Subjunctive Imperfect—*se moríssi*, if I might die.Present Participle—*moréndo*, dying.Past Participle—*mórto*, dead.

COMPOUND TENSES.

Infinitive—*essere morto*, to be dead.

&c.

&c.

&c.

Salire, to ascend.Infinitive—*salire*, to ascend.

Indicative Present.

Singular.

sálgo, I ascend.*sáli*, thou ascende.*sále*, he ascends.

Plural.

sagliámo, we ascend.*salíte*, you ascend.*sálgono*, they ascend.Imperfect—*salíva*, I was ascending.

Perfect or Past.

sálí or *salsi*, I did ascend.*salísti*, thou didst ascend.*sálì* or *sálse*, he did ascend.*salímmo*, we did ascend.*salísti*, you did ascend.*salírono* or *sálsero*, they did &c.

Future—*salirò*, I shall ascend.

Conditional—*salirei*, I should ascend.

Imperative Mood.

No first person singular.	<i>sagliamo</i> , let us ascend.
<i>sali</i> , ascend (thou).	<i>salite</i> , ascend (you).
<i>sálga</i> , let him ascend.	<i>sálgano</i> , let them ascend:

Subjunctive Present.

<i>che io sálga</i> , that I may ascend.	<i>che sagliamo</i> , that we may as-
<i>che tu sálga</i> , that thou &c.	<i>che sagliate</i> , that you &c. [cend.
<i>che egli sálga</i> , that he &c.	<i>che sálgano</i> , that they &c.

Subjunctive Imperfect—*se saltssi*, if I might ascend.

Present Participle—*salendo*, ascending.

Past Participle—*salto*, ascended.

COMPOUND TENSES.

Infinitive—*essere salito*, to have ascended.

&c. &c. &c.

Seguire, to follow. This verb may be conjugated like *sentire*, or as follows:—

Infinitive—*seguire*, to follow.

Indicative Present.

Singular.	Plural.
<i>seguo</i> , I follow.	<i>seguiamo</i> , we follow.
<i>segui</i> , thou followest.	<i>seguite</i> , you follow.
<i>segue</i> , he follows.	<i>seguono</i> , they follow.

Indicative Imperfect... *seguiva*, I was following.

„ Perfect *seguii*, I did follow.

„ Future *seguirò*, I shall follow.

Conditional—*seguirei*, I should follow.

Imperative Mood.

No first person singular.	<i>seguiamo</i> , let us follow.
<i>segui</i> , follow (thou).	<i>seguite</i> , follow (you).
<i>segua</i> , let him follow.	<i>seguano</i> , let them follow.

Subjunctive Present.

<i>che io siegua</i> , that I may follow.	<i>che seguiamo</i> , that we may fol-
<i>che tu siegua</i> , that thou &c.	<i>che seguiate</i> , that you &c. [low.
<i>che egli siegua</i> , that he &c.	<i>che sieguano</i> , that they &c.

Subjunctive Imperfect—*se seguíssi*, if I might follow.

Present Participle—*seguéndo*, following.

Past Participle—*seguito*, followed.

COMPOUND TENSES.

Infinitive—*avere seguito*, to have followed.

&c.

&c.

&c.

Seppellire, to bury, is conjugated like *finire*, but it has two Past Participles, *seppellito* and *sepólto*.

Udire, to hear.

N.B.—This verb is not a compound of *dire*, and its irregularity consists in changing the letter *u* into *o* throughout the singular number, and in the 3rd person plural of the Indicative Present, Subjunctive Present, and Imperative.

Infinitive—*udire*, to hear.

Indicative Present.

Singular.

ódo, I hear.

ódi, thou hearest.

óde, he hears.

Plural.

udiámo, we hear.

udíte, you hear.

ódono, they hear.

Indicative Imperfect... *udíva*, I was hearing.

„ Perfect..... *udíi*, I heard.

„ Future..... *udirò*, I shall hear.

Conditional—*udiréi*, I should hear.

Imperative Mood.

No first person singular.

ódi, hear (thou).

óda, let him hear.

udiámo, let us hear.

udíte, hear (you).

ódano, let them hear.

Subjunctive Present.

che io óda, that I may hear.

che tu óda, that thou &c.

che egli óda, that he &c.

che udiámo, that we may hear.

che udiáte, that you may hear.

che ódano, that they may hear.

Subjunctive Imperfect—*se udíssi*, if I might hear.

Present Participle—*udéndo*, hearing.

Past Participle—*udíto*, heard.

COMPOUND TENSES.

Infinitive—*avere udíto*, to have heard.

&c.

&c.

&c.

Uscire, to go out.Infinitive—*uscire*, to go out.

Indicative Present.

Singular.	Plural.
<i>ésco</i> , I go out.	<i>usciamo</i> , we go out.
<i>ésci</i> , thou goest out.	<i>uscite</i> , you go out.
<i>ésce</i> , he goes out.	<i>escono</i> , they go out.

Indicative Imperfect... *usciva*, I was going out.„ . Perfect *uscii*, I went out.„ Future *uscirò*, I shall go out.Conditional—*usciréi*, I should go out.

Imperative Mood.

No first person singular.	<i>usciamo</i> , let us go out.
<i>ésci</i> , go out (thou).	<i>uscite</i> , go out (you).
<i>ésca</i> , let him go out.	<i>escano</i> , let them go out.

Subjunctive Present.

<i>che io ésca</i> , that I may go out.	<i>che usciamo</i> , that we may go out.
<i>che tu ésca</i> , that thou &c.	<i>che usciate</i> , that you may go out.
<i>che egli ésca</i> , that he &c.	<i>che escano</i> , that they may go out.

Subjunctive Imperfect—*se uscissi*, if I might go out.Present Participle—*uscendo*, going out.Past Participle—*uscito*, gone out.

COMPOUND TENSES.

Infinitive—*essere uscito*, to have gone out.

&c. &c. &c.

N.B.—All the compounds of *uscire*, as, *riuscire*, to succeed, &c., are conjugated in the same manner.

Venire, to come.Infinitive—*venire*, to come.

Indicative Present.

Singular.	Plural.
<i>vengo</i> , I come.	<i>veniamo</i> , we come.
<i>viéni</i> , thou comest.	<i>venite</i> , you come.
<i>viéne</i> , he comes.	<i>vengono</i> , they come.

Imperfect—*veniva*, I was coming.

Perfect or Past.

<i>vénni</i> , I came.	<i>venimmo</i> , we came.
<i>venisti</i> , thou camest.	<i>veniste</i> , you came.
<i>venne</i> , he came.	<i>vennero</i> , they came.

Future—*verrò*,^a I shall come.Conditional—*verrei*, I should come.

Imperative Mood.

No first person singular.	<i>veniamo</i> , let us come.
<i>vièni</i> , come (thou).	<i>venite</i> , come (you).
<i>venga</i> , let him come.	<i>vengano</i> , let them come.

Subjunctive Present.

<i>che io venga</i> , that I may come.	<i>che veniamo</i> , that we may come.
<i>che tu venga</i> , that thou &c.	<i>che veniate</i> , that you may come.
<i>che egli venga</i> , that he &c.	<i>che vengano</i> , that they may come.

Subjunctive Imperfect—*se venissi*, if I might come.Present Participle—*venendo*, coming.Past Participle—*venuto*, come.

COMPOUND TENSES.

Infinitive—*essere venuto*, to have come.
&c. &c. &c.N.B.—All the compounds of *venire*, as, *rivenire*, to come again, &c., are conjugated in the same manner.

VOCABULARY.

to come, <i>venire</i> .	to happen { <i>avvenire</i> ,
to call on a person, <i>passare da uno</i> .	to die, <i>morire</i> .
to tell, say, <i>dire</i> .	to bury, <i>seppellire</i> .
to come again, <i>rivenire</i> .	to sew, <i>cucire</i> .
to understand, <i>capire</i> . ^b	to go out, <i>uscire</i> .
it matters, <i>importa</i> (impers.)	to hear, <i>udire</i> .
it does not matter, <i>non importa</i> , <i>non fa niente</i> (impers.)	to want, <i>aver bisogno di</i> .
to converse, <i>conversare</i> .	to rest, <i>riposarsi</i> .

^a Obs. 2, p. 45.^b *Capire* is conjugated like *finire*.

EXERCISE XII.

1. Will your aunt come to see you the-day-
(Note b, p. 52.) [to find]
after-to-morrow? 2. I do not know exactly, but
posdomani *precisamente*
she called on me the day before yesterday, when I was
avanti
out; and she then told the porter that she would
fuori *allora* [to-the] *portiere che*
al
come-again (in the course of) the week. 3. Does she
questa
understand – Italian? 4. She says – she understands
l' *che*
it very well, but I (must) tell you – she speaks it
lo *che*
very-badly. 5. It does not matter; I shall at-least be
malissimo *almeno*
able to converse with her a little. 6. Have you seen
seco lei un poco
– poor Walter? 7. No; what has happened to him?
il povero Gualtiero [is]
8. His sister Laura is dead. She was buried yesterday,
Sua
at – two (o'clock) in-the afternoon. 6. I am
alle *del* [Me –
Me ne
very sorry indeed. 10. Joseph, where is the
(it) grieves² very-much¹.] *Giuseppe* *la*
dispiace moltissimo
maid-servant? 11. She is in-the parlour sewing
cameriera *nello stanzino* [that sews]
12. Tell her to come here. 13. At what time do
[to her] *di* *quà* [hour]
(Note a, p. 37.)

you go out (in) the morning? 14. I go out generally
la per solito

at eleven (o'clock). Will you go with me? 15. I can-
[come] meco*

not this morning, because I am going for-a-ride with
a cavallo

my uncle. 16. Who is coming up-stairs? I hear
miu di sopra

a footstep. Oh, it is Joseph. Well, have you
un calpestio 10. Or bene

told - my servant that I want her? 17. Yes,
alla lei

ma'am, and she said - she would come to you
signora padrona che da voi

immediately. 18. Are you going to Venice - next
subito (Note a, p. 35.) Venezia l'

autumn? 19. I hope² so¹. You have been there,
lo

have you not? 20. Yes, twice. 21. How did you
[is it not true?] due volte

like it? 22. Very much. It is a city very-remarkable for
(Note a, p. 69.) una singolarissima

- its situation, appearing just like an enormous
la sua situazione, che pare appunto come un vasto

ship resting . quietly upon-the
naviglio [that rests itself] tranquillamente sulle

waters. 23. What are the most² interesting³ objects¹
acque Quali le più interessanti cose

to be seen in Venice? 24. The Piazza San Marco,
da La

* *Venire*, instead of *andare*, must be employed in Italian when we desire a person to accompany us to some place; as, *volete venire al teatro meco?* will you go with me to the theatre?

where you will see the colossal Torre dell' Orologio,
l' immensa
 and the famous steeple, which is three² hundred³
il famoso campanile che
 feet⁴ high¹, and is very-beautiful. The Palazzo ducale,
piedi alto bellissima Il
 the Arsenal, the Mint, and several other buildings
l' arsenale la zecca parecchi altri edifizii
 and churches, are very interesting.
chiese assai interessanti.

 IDIOMATIC EXPRESSIONS.

convenire (neuter), to suit, agree, assemble, meet by
 appointment.

convenire (impersonal), to be obliged, to be necessary.
come si dice in italiano? what is the Italian for . . . ?

venire a capo di una cosa, to finish a thing.

venire meno, to faint, be wanting, fail.

venire alle mani, to come to blows.

venire alle strette, to come to close quarters.

venire a noia, to disgust.

venire used impersonally with the dative pronouns *mi*,
ti, &c. :^a—

venir voglia (*desiderio*), to have a desire.

venire il destro, to have an opportunity.

quanto vi viene pel pranzo? how much have I to pay
 for the dinner?

venir fatto di, to succeed in; e.g., *se mi vien fatto di*
trovarvi, if I succeed in finding you.

QUESTIONS.

Esce vostra madre tutti i giorni?—Perchè non
 uscite?—Quando passerete da me? 2.—Avete detto a
 vostro zio che studiate l' italiano?—Capite quello che
 dico? 3.—È morto Rossini?—Dove vive egli adesso?—

^a See Note ^a, p. 67.

Dove fu sepolto Virgilio? 8.—Che vi è avvenuto? 7.—Volete venir in chiesa meco? 14.—Chi viene di sopra? 16.—Avete sentito la Grisi?—Dove l'avete udita?—Perchè è singolarissima la città di Venezia?—Come si chiama la principale piazza di Venezia e che cosa si vede in essa? 24.—Come si dice in italiano: 'If I have an opportunity'?—Che cosa conviene fare per imparare la lingua italiana?—Vi convengo?—Avete convenuto col signor Fiaschi di andare a Roma o a Napoli a passare l'inverno?

DEFECTIVE VERBS.

The following verbs are called Defective, because they have only those Moods, Tenses, and Persons here given :—

Algere, to be cold, to freeze.

Perfect — *alsi*, *algésti*, *alse*, *algémmo*, *algéste*, *alsem*,
I was cold, &c. (No other tenses.)

Angere, to afflict.

Indicative Present—*ange*, he afflicts.

Arrógere, to add.

Indicative Present... *arróge*, he adds.

„ Perfect ... *arróse*, he added.

Present Participle ... *arrogéndo*, adding.

Past Participle *arróso* or *arróto*, added.

Attóllere, to raise.

Indicative Present—*attólle*, he raises.

Calére, to care.

(This verb is conjugated impersonally, and requires the dative pronouns *mi*, *ti*, *gli*, &c., before it.)

Indicative Present..... *mi cale*, *ti cale*, &c., I care, thou carest, &c.

„ Imperfect ... *mi caléva*, I cared.

„ Perfect *mi calse*, I did care.

Subjunctive Present ... *che mi cáglia*, that I may care.

„ Imperfect *se mi calésse*, if I might care.

Past Participle *calúto*, cared.

Colére, to worship, revere.

Indicative Present—*colo*, I revere; *cole*, he reveres.

éllere, to raise, exalt.

Indicative Present—*estólle*, he raises.

dere, to smite.

Indicative Present..... *fiédo*, *fiédi*, *fiéde*, I smite, &c.;
pl. *fiédono*, they smite.

„ Imperfect... *fiédéva*, I was smiting.

„ Perfect *fiédéi*, I did smite.

Subjunctive Present ... *che fiéda*, *che fiéda*, *che fiéda*, *che fiédiámo*, *che fiédiáte*, *che fiédano*, that I may smite, &c.

„ Imperfect *se fiédéssi*, *se fiédéssi*, *se fiédésse*, *se fiédéssimo*, *se fiédéste*, *se fiédéssero*, if I might smite, &c.

Present Participle *fiédéndo*, smiting.

círe, to prop up.

Indicative Present..... *fólce*, he props up.

Subjunctive Imperfect *se fólcsse*, if he might prop up.

e, to go.

This verb has, in the Indicative Present and the Imperative, *gíte*, you go, go (you). All its other moods and tenses are conjugated like *sentire*.

to go.

Indicative Present..... *íte*, you go.

„ Imperfect... *íva*, *ívi*, *íva*, *ivámo*, *iváte*, *ivano*, I was going, &c.

„ Future *irémo*, *iréte*, *iránno*, we shall go, &c.

Imperative *íte*, go (you).

are or *lécere*, to be lawful.

Indicative Present..... *líce* or *léce*, it is lawful.

ere, to shine.

This verb is wanting in the 1st pers. sing. of the Indicative Present, the Perfect, and Compound Tenses; all the rest is conjugated like *credere*.

'cere, to soothe.

Indicative Present..... *mólce*, he soothes.

„ Imperfect... *molcéva*, he was soothing.

e, to be fragrant.

Indicative Imperfect... *olíva*, *olívi*, *olíva*, I was fragrant, &c.; pl. *olívano*, they were fragrant.

ere, to be sick.

This verb has only the Infinitive.

Esultare, to exult.

Indicative Present. *esult.* thou exultest : *esulta.* he exults : *esultano.* they exult.

Subjunctive Present. *esult.* thou mayst exult : *esulta.* he may exult : *esultano.* they may exult.

Torpe, to torpid.

Indicative Present. *torpe.* he torpids.

Presso, to press.

Indicative Present. *presso.* he presses.

Imperfect. *appressa.* he pressed : pl. *appressano.* they pressed.

Subjunctive Imperfect. *si appressa.* if he might press : pl. *si appressero.* if they might press.

We have given the above verbs without an exercise upon them, because they are scarcely ever used in conversation. They must, however, be committed to memory, as they are frequently to be met with in the works of Italian poets, to read which it is also necessary to be acquainted with the following poetical licenses.

POETICAL LICENSES IN THE USE OF VERBS.

1. A double *g* is often substituted for a *d* in verbs whose Infinitive ends in *dare* : thus *cuggio*, *chieggio*, &c., are found, instead of *cuido*, *chiedo*, &c.

.... *si bella* lo veggio.

Che se l'error durasse altro non chieggio. (PET. C.)

.... so bright the vision glide :

Oh ! might the cheat endure, I ask no aught beside. (DACRE.)

2. The letter *r* in the 1st and 3rd pers. sing. and in the 3rd pers. pl. of the Imperfect of the Indicative is often omitted in verbs belonging to the 2nd and 3rd conjugations ; *avea*, *credea*, *dormiano*, &c., being used instead of *avera*, *credera*, *dormirano*, &c.

In quel volto si vedea la battaglia e la vittoria. (MET.)

In that countenance was seen the struggle and the victory.

3. The letter *e* is sometimes found added to the 3rd pers. sing. of the Perfect of the Indicative.

*Così gli dissi; e poichè mosso fue,
Entrai per lo cammino alto e silvestro.* (DAN. IN.)

So spake I; and when he had onward moved,
I enter'd on the deep and woody way. (CARY.)

4. The last syllable of the 3rd pers. pl. of the Perfect of verbs ending in that person in *rono* is very frequently dropped. Thus Dante uses *moriro* for *morirono* in the following passage, in which he upbraids Pope Boniface for writing his ecclesiastical censures for no other purpose than to be paid for revoking them.

*Ma tu, che sol per cancellar scrivi,
Pensa che Pietro e Paolo, che moriro
Per la vigna che guasti, ancor son vivi.* (DAN. PAR.)

. . . . And thou,
That writest but to cancel, think, that they
Who for the vineyard, which thou wastest, died,
Peter and Paul, live yet. (CARY.)

Sometimes even the last three letters of the above-mentioned person and tense are dropped. Giovanni della Casa uses *fur* for *furono* in his famous sonnet on Venice, beginning—

*Questi palazzi e queste logge or colte
D'ostro, di marmo e di figure elette,
Fur poche e basse case, &c.*

These marble domes, by wealth and genius graced
With sculptured forms, bright hues, and Parian stone,
Were once rude cabins, &c. (LONGFELLOW.)

5. The termination *ria* for the 3rd pers. sing., and *riano* or *rieno* for the 3rd pers. plur. of the Conditional, are often used instead of *rebbe* and *rebbero*.

*Si vedria che i lor nemici
Hanno in seno.* (MET.)

It would be seen that concealed within their breast they lodge their foes.

. . . . *Infrauto
Avriano già del rio tiranno il giogo.* (MAF. M.)

Long since they would have shaken off the yoke of the wicked tyrant.

6. The termination of a verb is sometimes changed for the sake of rhyme. Dante uses *venesse* for *venisse*.

*Ma non sì che paura non mi desse
L' ombra che m' apparve d' un leone ;
Questi pareva che contro me venesse.* (DAN. IN.)

Now dread succeeded, when in view
A lion came 'gainst me, as it appeared. (CARY.)

7. The Auxiliary is often found placed after the Past Participle.

*Visto ho Toscana, Lombardia, Romagna,
Quel monte che divide, e quel che serra
Italia, e un mare e l'altro che la bagna.* (ARIOSTO.)

I have seen Tuscany, Lombardy, the Romagna, the mountains that divide and those that enclose Italy, and the two seas which wash her shores.

Besides the above-mentioned licenses, the Italian poets employ some forms of verbs very seldom found in prose. The following include nearly the whole of them :—

fia for *sara* :

*Forse un dì fia, che la presaga penna
Osi scriver di te quel ch' or n' accenna.* (TAS. G. L.)
And my prophetic pen may dare to print
Some day, perhaps, what now it doth but hint. (BENT.)

fieno for *saranno* :

Onde fien l' opre tue nel ciel laudate. (PET. C.)
And on the holy work heaven's blessing shall descend.
(MACGREGOR.)

fora for *sarebbe* :

E fallo fora non fare a tuo senno. (DAN. PAR.)
To distrust thy sense were henceforth error. (CARY.)

forano for *sarebbero* :

.... *Le mie sparse
Cervella foran' or giocondo pasto
A i rapaci avvoltoi.*

.... It had left my brains
Scattered a prey to the rapacious vultures.

ave for *ha* :

Soccorri al core omai che langue e posa non ave. (D. CAS.)
 Help thou my heart that languishes and has no rest.

fea for *faceva* :

*Tolto m' hai Morte il mio doppio tesoro
 Che mi fea viver lieto e gire altero.* (PET. S.)

Double the treasure death has torn from me,
 In which life's pride was with its pleasure joined. (PORT.)

feo for *fece* :

*Italia! Italia! O tu cui feo la sorte
 Dono infelice di bellezza.* (FIL. S.)

Italia! O Italia! thou who hast
 The fatal gift of beauty. (BYRON.)

puote for *può* :

*Vuolsi così colà dove si puote
 Ciò che si vuole.* (DAN. IN.)

. . . . So 'tis will'd
 Where will and power are one. (CARY.)

ponno for *possono* :

*E, se mie rime alcuna cosa ponno,
 Consacrata fra i nobili intelletti,
 Fia del tuo nome qui memoria eterna.* (PET. S.)

And if my verse shall any value keep,
 Preserved and praised 'mid noble minds to make
 Thy name, its memory shall be deathless here. (MACGREGOR.)

cape for *capisce* :

Mio ben non cape in intelletto umano. (PET. S.)
 What human heart conceives my joys exceed. (WRANGHAM.)

pave for *paventa* :

. . . . *perdona*
*Tu ancora al corpo nò, che nulla pave,
 All' alma sì.* (TASS. G. L.)
 Pardon the body not, for nought it fears;
 Pardon the soul.

ALPHABETICAL LIST OF THE IRREGULAR VERBS.

FIRST CONJUGATION.

Andare, to go, p. 47; N.B. p. 47. | *Fare*, to do, make, p. 48; N.B. p. 49.
Dare, to give, p. 47; N.B. p. 48. | *Stare*, to stay, stand, p. 49; N.B. p. 50.

VERBS OF THE SECOND CONJUGATION IN *ÈRE* (long).

N.B.—The verbs in parentheses are the models of conjugation.

	Page		Page
<i>Antivedere</i> , to foresee (<i>vedere</i>)	75	<i>Prevalere</i> , to prevail (<i>valere</i>)	74
<i>Assedere</i> , to be sitting (<i>sedere</i> , except in the Perfect <i>assisi</i> , and Past Participle <i>assiso</i>)	72	<i>Prevedere</i> , to foresee } (<i>vedere</i>)	75
<i>Astenero</i> , to abstain } (<i>tenere</i>)	73	<i>Provvedere</i> , to provide }	75
<i>Attenere</i> , to attain }	73	<i>Rattenere</i> , to arrest (<i>tenere</i>)	73
<i>Avvedersi</i> , to perceive (<i>vedere</i>)	75	<i>Ravvedersi</i> , to be reformed (<i>vedere</i>)	75
<i>Avere</i> , to have	13	<i>Riavere</i> , to have back (<i>avere</i>)	13
<i>Cadere</i> , to fall	67	<i>Ricadere</i> , to fall again (<i>cadere</i>)	67
<i>Compiacere</i> , to comply with (<i>giacere</i>)	69	<i>Rimanere</i> , to remain	71
<i>Condolere</i> , to condole (<i>dolere</i>)	68	<i>Risapere</i> , to know again (<i>sapere</i>)	60
<i>Contenere</i> , to contain (<i>tenere</i>)	73	<i>Risedere</i> , to reside (<i>sedere</i>)	72
<i>Decadere</i> , to decline (<i>cadere</i>)	67	<i>Ritenero</i> , to withhold (<i>tenere</i>)	73
<i>Detenere</i> , to detain (<i>tenere</i>)	73	<i>Rivedere</i> , to see again (<i>vedere</i>)	75
<i>Dispiacere</i> , to displease (<i>giacere</i>)	69	<i>Rivolere</i> , to wish again (<i>volere</i>)	58
<i>Dissuadere</i> , to dissuade (<i>persuadere</i>)	70	<i>Sapere</i> , to know	60
<i>Dolere</i> , to grieve	68	<i>Scadere</i> , to decay (<i>cadere</i>)	67
<i>Dovere</i> , to owe, be obliged	59	<i>Sedere</i> , to sit	72
<i>Equivalere</i> , to equal in worth (<i>valere</i>)	74	<i>Soggiacere</i> , to be subject to (<i>giacere</i>)	69
<i>Giacere</i> , to lie down	69	<i>Sopprassedere</i> , to supersede (<i>sedere</i>)	72
<i>Intertenere</i> , to entertain (<i>tenere</i>)	73	<i>Sostenere</i> , to sustain (<i>tenere</i>)	73
<i>Mantenere</i> , to maintain	73	<i>Spiacere</i> , to displease (<i>giacere</i>)	69
<i>Ottenere</i> , to obtain	73	<i>Sprovvedere</i> , not to provide for (<i>vedere</i>)	75
<i>Parere</i> , to appear	70	<i>Tacere</i> , to be silent (<i>giacere</i>)	69
<i>Persuadere</i> , to persuade	70	<i>Tenere</i> , to hold	73
<i>Piacere</i> , to please (<i>giacere</i>)	69	<i>Trattenere</i> , to entertain (<i>tenere</i>)	73
<i>Possedere</i> , to possess (<i>sedere</i>)	72	<i>Travedere</i> , to see wrong (<i>vedere</i>)	75
<i>Potere</i> , to be able	58	<i>Valere</i> , to be worth	74
<i>Presedere</i> , to preside (<i>sedere</i>)	72	<i>Vedere</i> , to see	75
		<i>Volere</i> , to be willing	58

VERBS OF THE SECOND CONJUGATION IN *ERE* (*short*).

N.B.—In this List are comprised also the verbs in *ere* short which differ from *credere* in the formation of the Perfect and Past Participle.

	Page		Page
<i>Accendere</i> , to light, I.	90	<i>Cingere</i> , to gird, II.	90
<i>Accingersi</i> , to prepare one's self, II.	90	<i>Circoncidere</i> , to circumcise, I. ...	90
<i>Accogliere</i> or <i>accorre</i> , to make welcome (<i>cogliere</i>)	82	<i>Circonscrivere</i> , to circumscribe, VII. ¹¹	91
<i>Accorgersi</i> , to perceive, II.	90	<i>Cogliere</i> or <i>corre</i> , to gather.	82
<i>Accorrere</i> , to run to (<i>correre</i>), I.	90	<i>Commettere</i> , to commit (<i>mettere</i>), VI.	91
<i>Accrescere</i> , to increase (<i>cre-scere</i>), VIII.	91	<i>Commuovere</i> , to move (<i>muovere</i>), VII.	91
<i>Addurre</i> (or <i>adducere</i>), to bring	81	<i>Compiangere</i> , to lament, pity, II.	90
<i>Affigere</i> , to fix, II.	90	<i>Comporre</i> , to compose (<i>porre</i>)	83
<i>Affligere</i> , to afflict, II.	90	<i>Comprendere</i> , to comprehend, I.	90
<i>Aggiungere</i> , to add, II.	90	<i>Comprimere</i> , to press, III.	90
<i>Alludere</i> , to allude, I.	90	<i>Compromettere</i> , to compromise (<i>mettere</i>), VI.	91
<i>Ammettere</i> , to admit (<i>mettere</i>), VI.	91	<i>Compungere</i> , to afflict, II.	90
<i>Ancidere</i> , to kill, I.	90	<i>Concedere</i> , to grant (Note ^a) ...	89
<i>Anteporre</i> , to prefer (<i>porre</i>) ...	83	<i>Conchiudere</i> or <i>concludere</i> , to conclude, I.	90
<i>Appendere</i> , to hang, I.	90	<i>Concorrere</i> , to run together, I. ...	90
<i>Apporre</i> , to put to (<i>porre</i>)	83	<i>Concuocere</i> , to concoct (<i>cuocere</i>), VIII.	91
<i>Ardere</i> , to burn, I.	90	<i>Condiscendere</i> , to condescend, I.	90
<i>Arrendersi</i> , to give one's self up, I.	90	<i>Condurre</i> , to conduct (<i>addurre</i>)	81
<i>Arridere</i> , to smile, I.	90	<i>Configgere</i> , to fasten together, II. ⁴ ...	90
<i>Ascendere</i> , to ascend, I.	90	<i>Confondere</i> , to confound, I. ¹ ...	90
<i>Ascondere</i> , to hide, I. ...	90	<i>Congiungere</i> , to join with, II.	90
<i>Ascrivere</i> , to ascribe, VII., ¹¹ ...	91	<i>Connettere</i> , to connect, VI.	91
<i>Aspergere</i> , to besprinkle, II. ⁷ ...	90	<i>Conoscere</i> , to know, VIII.	91
<i>Assistere</i> , to assist, VI., ¹⁰	91	<i>Conquidere</i> , to conquer, I.	90
<i>Assolvere</i> , to absolve, VII.	91	<i>Consistere</i> , to consist (<i>esistere</i>), VI. ¹⁰	91
<i>Assorbere</i> , to absorb, VIII.	91	<i>Conspergere</i> or <i>cospergere</i> , to strew, II. ⁷	90
<i>Assumere</i> , to undertake, IV. ...	91	<i>Consumere</i> , to consume, IV. ...	91
<i>Astergere</i> , to rub clean, II., ⁷ ...	90	<i>Contendere</i> , to contend, I.	90
<i>Astrarre</i> or <i>astrare</i> , to abstract (<i>trarre</i>)	85	<i>Contorcere</i> , to twist (<i>torcere</i>), VIII.	91
<i>Astringere</i> , to constrain, II. ...	90	<i>Contraporre</i> or <i>contraponere</i> , to oppose (<i>porre</i>)	83
<i>Attendere</i> , to attend, I.	90	<i>Contrarre</i> or <i>contraere</i> , to contract (<i>trarre</i>)	85
<i>Attingere</i> , to draw water, II. ...	90	<i>Convincere</i> , to convince (<i>vincere</i>), VIII.	91
<i>Attorcere</i> , to twist (<i>torcere</i>), VIII.	91		
<i>Attrarre</i> , to attract (<i>trarre</i>) ...	85		
<i>Avvincere</i> , to tie (<i>vincere</i>), VIII.	91		
<i>Avvolgere</i> , to wrap, II.	90		
<i>Chiedere</i> , to ask, I.	90		
<i>Chiudere</i> , to shut, I.	90		

	Page		Page
<i>Corre</i> , to gather	82	<i>Distogliere</i> , to dissuade (<i>cogliere</i>) ..	82
<i>Correggere</i> , to correct, II. ⁴	90	<i>Distrarre</i> , to distract (<i>trarre</i>)...	85
<i>Correre</i> , to run, I.	90	<i>Distuggere</i> , to destroy, II. ⁴ ...	90
<i>Corrispondere</i> , to correspond		<i>Divellere</i> or <i>divellere</i> , to tear	
(<i>rispondere</i>), I. ³	90	asunder (<i>vellere</i>)	84
<i>Corrodere</i> to corrode I.	90	<i>Dividere</i> , to divide, I.	90
<i>Corrompere</i> , to corrupt, V.	91	<i>Eleggere</i> , to elect, II. ⁴	90
<i>Cospargere</i> , to strew, II.	90	<i>Elidere</i> , to contract, I.	90
<i>Costringere</i> , to constrain, II. ...	90	<i>Eludere</i> , to elude, I.	90
<i>Crescere</i> , to grow, VIII.	91	<i>Ergere</i> , to erect, II. ⁷	90
<i>Crucifiggere</i> , to crucify, II. ⁴ ...	90	<i>Erigere</i> , to raise up, II. ⁸	90
<i>Cuocere</i> , to cook, VIII.	91	<i>Escludere</i> , to exclude, I.	90
<i>Decidere</i> , to decide, I.	90	<i>Esigere</i> , to exact, II.	90
<i>Decrescere</i> , to decrease (<i>cre-</i>		<i>Esistere</i> , to exist, VI. ¹⁰	91
<i>scere</i>), VIII.	91	<i>Espellere</i> , to expel, VIII.	91
<i>Delurere</i> , to deduce (<i>addurre</i>)...	81	<i>Esporre</i> , to expose (<i>porre</i>)	83
<i>Deludere</i> , to delude	90	<i>Esprimere</i> , to express, III.	90
<i>Deporre</i> , to depose (<i>porre</i>)	83	<i>Estendere</i> , to extend, I.	90
<i>Deprimere</i> , to depress, III.	90	<i>Estinguere</i> , to extinguish, II.	90
<i>Deridere</i> , to deride, I.	90	<i>Estrarre</i> , to extract (<i>trarre</i>) ...	85
<i>Descrivere</i> , to describe, VII. ...	91	<i>Figgere</i> , to fix, II. ⁴	90
<i>Desistere</i> , to desist (<i>esistere</i>),		<i>Fingere</i> , to feign, II.	90
VI. ¹⁰	91	<i>Fondere</i> , to melt, I. ¹	90
<i>Detrarre</i> , to detract (<i>trarre</i>) ...	85	<i>Frammettere</i> , to put between	
<i>Difendere</i> , to defend, I.	90	(<i>mettere</i>), VI.	91
<i>Diffondere</i> , to pour out (<i>fon-</i>		<i>Frangere</i> , to break, II.	90
<i>dere</i>), I. ¹	90	<i>Frapporre</i> , to put between	
<i>Dimettere</i> , to discontinue (<i>met-</i>		(<i>porre</i>)	83
<i>tere</i>), VI.	91	<i>Friggere</i> , to fry, II. ⁴	90
<i>Dipignere</i> or <i>dipingere</i> , to depict,		<i>Genoflettere</i> , to bend the knee,	
II.	90	VI.	91
<i>Dirigere</i> , to direct (<i>negligere</i>),		<i>Giungere</i> or <i>giungere</i> , to arrive,	
II. ⁶	90	II.	90
<i>Disapprendere</i> , to unlearn, I. ...	90	<i>Illudere</i> , to deceive, I.	90
<i>Discendere</i> , to descend, I.	90	<i>Immergere</i> , to dip, II.	90
<i>Disciorre</i> or <i>disciogliere</i> , to untie		<i>Impellere</i> , to impel (<i>espellere</i>),	
(<i>cogliere</i>)	82	VIII.	91
<i>Discorrere</i> , to discourse, I.	90	<i>Imporre</i> , to impose (<i>porre</i>)	83
<i>Discutere</i> , to discuss, VI.	91	<i>Imprimere</i> , to print, III.	90
<i>Disgiungere</i> , to disjoin, II.	90	<i>Includere</i> or <i>includere</i> , to in-	
<i>Dimettere</i> , to dismiss (<i>mettere</i>),		clude, I.	90
VI.	91	<i>Incidere</i> , to engrave, I.	90
<i>Dimovere</i> , to move (<i>muovere</i>),		<i>Incorrere</i> , to incur, I.	90
VII.	91	<i>Increscere</i> , to displeaso (<i>cre-</i>	
<i>Disperdere</i> , to disperse, I.	90	<i>scere</i>), VIII.	91
<i>Dispergere</i> , to disperse, II. ⁷ ...	90	<i>Indurre</i> , to induce (<i>addurre</i>)...	81
<i>Disporre</i> , to dispose (<i>porre</i>) ...	83	<i>Infingere</i> , to feign, II.	90
<i>Distendere</i> , to distend, I.	90	<i>Infondere</i> , to infuse, I. ¹	90
<i>Distinguere</i> , to distinguish, II. 90	90	<i>Infrangere</i> , to break, II.	90

	Page		Page
<i>sttere</i> , to put between		<i>Postporre</i> , to think less of (<i>porre</i>)	83
<i>tere</i>), VI.	91	<i>Precidere</i> , to cut off, I.	90
<i>ere</i> , to enjoin, II.	90	<i>Precorrere</i> , to forerun, I.	90
<i>ere</i> , to inscribe, VII. ¹¹ ...	91	<i>Prefiggere</i> , to prefix, II. ⁴	90
<i>e</i> , to insist (<i>esistere</i>), VI. 91		<i>Premettere</i> , to premise (<i>mettere</i>),	
<i>re</i> , to rise up, II.	90	VI.	91
<i>re</i> , to hear, I.	90	<i>Prendere</i> , to take, I.	90
<i>sttere</i> , to discontinue		<i>Preporre</i> , to prefer (<i>porre</i>)	83
<i>tere</i>), VI.	91	<i>Prescegliere</i> , to choose (<i>cogliere</i>)	82
<i>rrere</i> , to interpose (<i>porre</i>)	83	<i>Prescrivere</i> , to prescribe, VII. ¹¹	91
<i>mpere</i> , to interrupt, V.	91	<i>Presumere</i> , to presume, IV. ...	91
<i>re</i> , to dip, II.	90	<i>Pretendere</i> , to pretend, I.	90
<i>endere</i> , to undertake, I. 90		<i>Pretermettere</i> , to omit (<i>met-</i>	
<i>re</i> , to dilute, I.	90	<i>tere</i>), VI.	91
<i>rrere</i> , to introduce (<i>ad-</i>		<i>Produrre</i> , to produce (<i>addurre</i>)	81
<i>re</i>)	81	<i>Profondere</i> , to dissipate (<i>fon-</i>	
<i>sttere</i> , to interpose (<i>met-</i>		<i>dere</i>), I. ¹	90
VI.	91	<i>Promettere</i> , to promise (<i>met-</i>	
<i>re</i> , to intrude, I.	90	<i>tere</i>), VI.	91
<i>e</i> , to invade, I.	90	<i>Promovere</i> , to promote (<i>muo-</i>	
to offend, I.	90	<i>vere</i>), VII.	91
to read, II. ⁴	90	<i>Proporre</i> , to propose (<i>porre</i>) ...	83
<i>sttere</i> , to manumit (<i>met-</i>		<i>Prorompere</i> , to break forth, V. 91	
VI.	91	<i>Prosciogliere</i> , to untie (<i>cogliere</i>)	82
to plunge (<i>tergere</i>), II. ⁷	90	<i>Proscrivere</i> , to proscribe, VII. ¹¹	91
to put, VI.	91	<i>Prostendere</i> , to prostrate, I. ...	90
to bite, I.	90	<i>Proteggere</i> , to protect, II. ⁴	90
to move, VII.	91	<i>Protrarre</i> , to prolong (<i>trarre</i>)...	85
<i>e</i> , to milk, II.	90	<i>Pungere</i> , to prick, II.	90
to be born, VIII.	91	<i>Raccendere</i> , to light again, I. ...	90
<i>lere</i> , to hide, I.	90	<i>Racchiudere</i> , to shut up, I.	90
<i>re</i> , to neglect, II.	90	<i>Raccogliere</i> or <i>raccorre</i> , to gather	
to hurt, VIII.	91	again (<i>cogliere</i>)	82
<i>e</i> , to offend, I.	90	<i>Radere</i> , to shave, I.	90
<i>ere</i> , to omit (<i>mettere</i>), VI. 91		<i>Raggiungere</i> , to rejoin, II.	90
to oppose (<i>porre</i>)... ..	83	<i>Ravvolgere</i> , to fold, II.	90
<i>ere</i> , to oppress, III. ...	90	<i>Reassumere</i> or <i>riassumere</i> , to	
<i>ere</i> , to run over, I.	90	re-assume, IV.	91
<i>ere</i> , to strike, VI. ⁸	91	<i>Recidere</i> , to cut, I.	90
to lose (Note ^b).....	89	<i>Redimere</i> , to redeem, III.	90
<i>ere</i> , to permit (<i>mettere</i>),		<i>Reggere</i> , to rule, II. ⁴	90
.....	91	<i>Rendere</i> , to render, I.	90
<i>re</i> , to persist (<i>esistere</i>),		<i>Reprimere</i> , to repress, III.	90
.....	91	<i>Rescrivere</i> or <i>riscrivere</i> , to write	
<i>e</i> , to weep, II.	90	again, VII. ¹¹	91
or <i>pignere</i> , to paint, II. 90		<i>Resistere</i> , to resist (<i>esistere</i>),	
to present, II.	90	VI. ¹⁰	91
to put.....	83	<i>Respingere</i> , to drive back, II. ...	90

	Page		
<i>Riacendere</i> , to light again, I. ...	90	<i>Riscrivere</i> , to write anew	
<i>Riardere</i> , to burn again, I.	90	<i>Riscuotere</i> , to demand, I	
<i>Richiedere</i> , to require, I. ³	90	<i>Risolvere</i> , to resolve, VI	
<i>Richiudere</i> , to shut up, I.	90	<i>Risorgere</i> , to rise again,	
<i>Ricingere</i> , to surround, II.	90	<i>Rispingere</i> } to drive	
<i>Ricogliere</i> , to gather (<i>cogliere</i>)	82	<i>Rispingere</i> } again,	
<i>Ricomporre</i> , to compose again		<i>Rispondere</i> , to reply, I.	
(<i>porre</i>)	83	<i>Ristringere</i> , to restrain,	
<i>Ricondurre</i> , to conduct back		<i>Ritingere</i> , to die again,	
(<i>addurre</i>)	81	<i>Ritogliere</i> , to retake (<i>cog</i>	
<i>Ricongiugnere</i> , to rejoin, II. ...	81	<i>Ritorcere</i> , to retort (I	
<i>Riconoscere</i> , to recognise (<i>co-</i>		VIII.	
<i>noscere</i>), VIII.	91	<i>Ritrarre</i> , to withdraw (<i>tr</i>	
<i>Ricorrere</i> , to have recourse to, I.	90	<i>Rivivere</i> , to revive, VII.	
<i>Ricorreggere</i> , to correct again, II. ⁴	90	<i>Rivolgere</i> , to turn back,	
<i>Ricrescere</i> , to increase (<i>crescere</i>),		<i>Rodere</i> , to gnaw, I.	
VIII.	91	<i>Rompere</i> , to break, V.	
<i>Ricuocere</i> , to cook again (<i>cuo-</i>		<i>Scegliere</i> or <i>scerre</i> , to	
<i>cere</i>), VIII.	91	(<i>cogliere</i>)	
<i>Ridere</i> , to laugh, I.	90	<i>Scendere</i> , to descend, I.	
<i>Ridurre</i> , to reduce (<i>addurre</i>) ...	81	<i>Schiudere</i> , to open, I. ...	
<i>Rifondere</i> , to melt anew (<i>fon-</i>		<i>Sciogliere</i> or <i>sciorre</i> , to	
<i>dere</i>), I. ¹	90	(<i>cogliere</i>)	
<i>Rifrangere</i> , to reflect or refract,		<i>Scomettere</i> , to bet (<i>mette</i>	
II.	90	<i>Scomporre</i> , to derange	
<i>Rifriggere</i> , to fry anew, II. ⁴ ...	90	<i>Sconfiggere</i> , to conquer,	
<i>Rigiugnere</i> or <i>rigiungere</i> , to re-		<i>Scontorcere</i> , to wrest (<i>t</i>	
join, II.	90	VIII.	
<i>Rileggere</i> , to read anew, II. ⁴ ...	90	<i>Sconvolgere</i> , to overturn,	
<i>Rilucere</i> , to shine, VIII.	91	<i>Scorgere</i> , to perceive, II.	
<i>Rimettere</i> , to replace (<i>mettere</i>),		<i>Scrivere</i> , to write, VII. ¹¹	
VI.	91	<i>Scuotere</i> , to shake off, VI	
<i>Rimordere</i> , to bite again, I. ...	90	<i>Sedurre</i> , to seduce (<i>addu</i>	
<i>Rimovere</i> , to remove, VII.	91	<i>Smungere</i> , to drain, II.	
<i>Rinascere</i> , to be born anew		<i>Smuovere</i> , to remove, VI	
(<i>nascere</i>), VIII.	91	<i>Socchiudere</i> , to half shut	
<i>Rinchiudere</i> , to shut in, I.	90	<i>Soccorrere</i> , to succour, I.	
<i>Rincrescere</i> , to displease (<i>cre-</i>		<i>Soggiungere</i> or <i>soggiugn</i>	
<i>scere</i>), VIII.	91	add to, II.	
<i>Rinvolgere</i> , to envelope, II.	90	<i>Sommergere</i> , to sink, II.	
<i>Ripercuotere</i> , to strike anew,		<i>Sommettere</i> , to submit	
VI. ⁸	91	(<i>tere</i>), VI.	
<i>Riporre</i> , to replace (<i>porre</i>)	83	<i>Sopporre</i> , to subdue (<i>po</i>	
<i>Riprendere</i> , to retake, I.	90	<i>Sopraggiungere</i> , to superv	
<i>Riprodurre</i> , to reproduce (<i>ad-</i>		<i>Sopraporre</i> , to put over	
<i>durre</i>)	81	<i>Soprascrivere</i> , to super	
<i>Ripromettere</i> , to promise anew		VII. ¹¹	
(<i>mettere</i>), VI.	91	<i>Sopravvivere</i> , to survive,	

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<i>Sopprimere</i> , to suppress, III....	90	<i>Svellere</i> or <i>sverre</i> , to tear up ...	84
<i>Soprintendere</i> , to superintend, I.	90	<i>Svolgere</i> , to turn away, II.	90
<i>Sorgere</i> , to rise, II.	90	<i>Supporre</i> , to suppose (<i>porre</i>) ...	83
<i>Sorprendere</i> , to surprise, I.	90	<i>Sussistere</i> , to subsist (<i>esistere</i>),	
<i>Sorreggere</i> , to sustain, II. ⁴	90	VI. ¹⁰	91
<i>Sorridere</i> , to smile, I.	90	<i>Tendere</i> , to extend, I.	90
<i>Soscrivere</i> , to subscribe, VII. ¹¹	91	<i>Tergere</i> , to wipe, II.	90
<i>Sospendere</i> , to suspend, I.	90	<i>Tingere</i> , to dye, II.	90
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stood, I.	90	<i>Tradurre</i> , to translate (<i>addurre</i>)	81
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<i>Sottoporre</i> , to put under (<i>porre</i>)	83	(<i>mettere</i>), VI.	91
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<i>Stravolgere</i> , to twist round, II.	90	<i>Vilipendere</i> , to despise, I.	90
<i>Stringere</i> or <i>strignere</i> , to bind, II.	90	<i>Vincere</i> , to conquer, VIII.	91
<i>Struggere</i> , to dissolve, II. ⁴	90	<i>Vivere</i> , to live, VII.	91
<i>Subdividere</i> , to subdivide, I. ...	90	<i>Volgere</i> , to turn, II.	90

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<i>Aprire</i> , to open	97	<i>Contravvenire</i> , to contravene	
<i>Assalire</i> , to assault (<i>salire</i>) ...	100	(<i>venire</i>)	103
<i>Assorbire</i> , to absorb (<i>assorbere</i>)		<i>Convenire</i> , to suit (<i>venire</i>).....	103
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<i>Circonvvenire</i> , to circumvene		<i>Discoprire</i> , to discover (<i>aprire</i>)	97
(<i>venire</i>)	103	<i>Disconvenire</i> , to be unfit (<i>venire</i>)	103
<i>Comparire</i> , to appear (<i>apparire</i>)	96	<i>Discucire</i> , to unsew (<i>cucire</i>)... 97	
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strue (<i>istruire</i>).....	99	<i>Divenire</i> , to become (<i>venire</i>)... 103	

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<i>Escire</i> , to go out (<i>uscire</i>)	103	<i>Rivenire</i> , to return (<i>venire</i>) ...	103
<i>Instruire</i> , to instruct.....	99	<i>Riuscire</i> , to succeed (<i>uscire</i>)...	103
<i>Interdire</i> , to interdict (<i>dire</i>)...	98	<i>Salire</i> , to go up	100
<i>Intervenire</i> , to intervene (<i>venire</i>).....	103	<i>Scomparire</i> , to disappear (<i>ap- parire</i>)	96
<i>Maledire</i> , to curse (<i>dire</i>)	98	<i>Sconvenire</i> , to be unfit (<i>venire</i>)	103
<i>Morire</i> , to die	100	<i>Scoprire</i> , to discover (<i>aprire</i>)	97
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<i>Pervenire</i> , to arrive (<i>venire</i>)...	103	<i>Seppellire</i> , to bury.....	103
<i>Predire</i> , to predict (<i>dire</i>)	98	<i>Soffrire</i> or <i>sofferire</i> , to suffer (<i>aprire</i>)	97
<i>Prevenire</i> , to prevent (<i>venire</i>)	103	<i>Sopravvenire</i> , to supervene (<i>venire</i>)	103
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<i>Calere</i> , to care	108	<i>Molcere</i> , to soothe	109
<i>Colere</i> , to worship, revere.....	108	<i>Olire</i> , to be fragrant	109
<i>Estollere</i> , to raise, exalt	109	<i>Recere</i> , to be sick	109
<i>Fiedere</i> , to smite	109	<i>Riedere</i> , to return	110
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CHAPTER III.

NOUNS.

In speaking of Nouns, Gender, Number, and Case are to be considered.

GENDER.

The Italian language has two genders only, the *masculine* and the *feminine*.

In Italian, as in English, nouns denoting males are masculine; as, *uomo*, man; *poeta*, poet; *re*, king; *Giovanni*, John; *leonè*, lion, &c.

Nouns denoting females are feminine; as, *donna*, woman; *poetessa*, poetess; *regina*, queen; *Maria*, Mary; *leonessa*, lioness, &c.

But, as there is no neuter gender in Italian, nouns denoting neither males nor females are likewise either masculine or feminine according to their termination.

All nouns in Italian terminate in one or other of the vowels *a*, *e*, *i*, *o*, *u*.^a

A.

RULE 1.—Nouns ending in *a* are feminine; as, *carta*, paper; *bottega*, shop, &c.

EXCEPTIONS.—Terms of science ending in *ma* are masculine; as, *telegramma*, telegram; *anagramma*, anagram; *prisma*, prism; as well as those in the following list:—

baccalà, dried cod.

clima, climate.

Canadà, Canada.

diadema, diadem.

^a *Lapis*, pencil; *diesis*, semitone; *ribes*, a currant; and a few other nouns found in Italian ending with a consonant, are foreign words used in their primitive state. They are masculine, and have the same termination in both singular and plural.

emblem, emblem.

idionia, idiom.

poema, poem.

proclama, proclamation.

programma, prospectus.

sofà, sofa, couch.

stemma, coat of arms.

stratagemma, stratagem.

taffetà, taffety.

N.B.—*Drama* is feminine when it means *dram* (or *drachm*), a weight, but when it means a drama it is masculine; *tema* is masculine when it means *exercise*, and feminine when meaning *fear*.

E.

RULE 1.—Nouns ending in *ore* are masculine; as, *fiore*, flower; *colore*, colour, &c.

RULE 2.—Nouns ending in *udine*, *uggine*, *zione*, and most in *ione* are feminine; as, *moltitudine*, multitude; *ruggine*, rust; *nazione*, nation; *ragione*, reason.

OBSERVATIONS.

1. It being impossible to reduce to rules all the other nouns ending in *e*, the dictionary will be found the best means of ascertaining their gender.

2. However it is to be observed that the Infinitives of verbs used as nouns are all of the masculine gender; as, *il cantare*, singing, &c.*

3. The following nouns ending in *e* are of the common gender, i. e., either masculine or feminine:—*aere*, air; *arbore*, tree; *fine*, end (*fine*, purpose, aim, is always masculine); *carcere*, prison; *cenere*, ashes (*carcere* and *cenere* are always feminine in the plural); *fulgore*, thunderbolt; *fonte*, fountain; *fune*, rope; *gregge*, flock; *trave*, beam. *Dimane*, to-morrow, is masculine; *dimane*, the break of day, is feminine; *margine*, brink, is masculine; *margine*, scar, is feminine.

I.

Nouns ending in *i* are very irregular in respect to gender, but being very few in number they may be easily learnt. The following is a list of them:—

* This is the "substantival infinitive" or "verbal noun" of English grammar. See Note *, p. 77.

Masculine.

barbagianni, owl.
cavastracci, gun-worm.
cavaturaccioli, a corkscrew.
cremisi, crimson.
brindisi, the toast.
di, day, and its compounds.
lunedì, Monday.
martedì, Tuesday.
mercoledì, Wednesday.
giovedì, Thursday.
venerdì, Friday.
mezzodì, mid-day.
infilacappi, a bodkin.
Tamigi, the Thames.

Feminine.

analisi, analysis.
antitesi, antithesis.
crisi, crisis.
metamorfosi, metamorphosis.
metropoli, metropolis.
parafrasi, paraphrase.
diocesi, diocese.
estasi, ecstasy.
enfasi, emphasis.
sinderesi, remorse.
tesi, thesis.

N.B.—*Eclissi*, eclipse, and *Genesi*, Genesis, are of the common gender.

O.

RULE 1.—Nouns ending in *o* are masculine, excepting *mano*, hand, which is feminine. *Eco*, echo, is feminine in the singular, and masculine in the plural.

OBS.—*Vorago*, *Cartago*, *imago*, and *testudo* are feminine, but they are only used in poetry, and are contracted from *voragine*, gulf; *Cartagine*, Carthage; *immagine*, image; *testudine*, tortoise.

U.

RULE 1.—Nouns which end in *u* are feminine, excepting *Perù*, Peru.

SUPPLEMENTARY OBSERVATIONS ON GENDERS.

1. With regard to the letters of the alphabet, the letters *a*, *e*, *f*, *h*, *l*, *m*, *n*, *r*, *s*, *z* are of the feminine gender; all the others are masculine.

2. Some nouns have two terminations in the singular, one in *o* and another in *a*. In the first case they are masculine, and in the second feminine, as, *mattino* or *mattina*, morning. Other nouns have either the termination *a* or *e*, and others *o* or *e*. The nouns

having the two former terminations are always feminine, and those having the two latter ones are masculine; as, *ala* or *ale*, wing (fem.); *pensiero* or *pensiere*, thought (masc.).

DISTINCTIONS OF GENDERS.

There are five ways of distinguishing the masculine from the feminine:—

1. By employing a different word for each gender.

Masculine.	Feminine.
<i>padre</i> , father.	<i>madre</i> , mother.
<i>frate</i> , friar.	<i>monaca</i> , nun.
<i>becco</i> , he-goat.	<i>capra</i> , she-goat.

2. By suffixing a termination.

Masculine.	Feminine.
<i>conte</i> , earl.	<i>contessa</i> , countess.
<i>traditore</i> , traitor.	<i>traditrice</i> , traitress.
<i>eroe</i> , hero.	<i>eroina</i> , heroine.
<i>gallo</i> , cock.	<i>gallina</i> , hen.

3. By merely changing the termination.

Masculine.	Feminine.
<i>ragazzo</i> , boy.	<i>ragazza</i> , girl.
<i>sarto</i> , tailor.	<i>sarta</i> , dressmaker.
<i>cervo</i> , stag.	<i>cerva</i> , hind.
<i>pero</i> , ^a pear-tree.	<i>pera</i> , pear.

4. By prefixing a distinguishing word.

Masculine.	Feminine.
<i>il giovine</i> , the young man.	<i>la giovine</i> , the young woman.
<i>un noce</i> , a nut-tree.	<i>una noce</i> , a walnut.

^a Observe that masculine nouns in *o*, being names of trees, change their termination into *a*, and become feminine, to denote the fruit; excepting however *fico*, fig; *dattero*, date; *cedro*, cedar; and *pomo*, apple; which do not change, and are always masculine. Similar nouns in *e* are masculine when denoting the tree, and feminine when denoting the fruit; excepting *limone*, lemon, which is masculine in both instances.

5. By appending a distinguishing word.

Masculine.		Feminine.
<i>cammello maschio</i> , a male [camel.		<i>cammello femmina</i> , a female [camel.
<i>aquila maschio</i> , a male [eagle.		<i>aquila femmina</i> , a female [eagle.

This last class comprises some names of animals which have only one noun for both genders, because either the masculine or the feminine is wanting.

Translate the following anecdote, point out the gender of every noun in it, and then commit it to memory :—

Un pittore¹ volendo dipingere² l'innocenza,³ trovò un bel⁴ fanciullo⁵ e ne fece il ritratto⁶ sulla⁷ tela⁸ come⁹ vero emblema¹⁰ dell'innocenza. Molti anni dopo¹¹ volle fare in antitesi¹² una pittura¹³ del delitto.¹⁴ Egli s' introdusse in una prigione¹⁵ ed ottenne il permesso¹⁶ di ritrattare¹⁷ uno scellerato¹⁸ assassino.¹⁹ Quando la pittura²⁰ fu finita, fu posta accanto all'²¹ altra fatta prima in una parte della prigione. Essendosi portato lo sguardo²² dell'uomo²³ su quei²⁴ due quadri,²⁵ egli si mise a piangere dirottamente.²⁶ La pittura dell'innocenza era stata ricavata²⁷ da lui medesimo, come pure²⁸ quella del delitto; uno era il ritratto di ciò ch'egli fu, l'altro di ciò ch'egli era al presente.

¹ painter. ² to paint. ³ innocence. ⁴ beautiful. ⁵ child.
⁶ portrait. ⁷ upon the. ⁸ canvas. ⁹ as. ¹⁰ emblem. ¹¹ after.
¹² antithesis, contrast. ¹³ picture. ¹⁴ crime. ¹⁵ prison. ¹⁶ permission.
¹⁷ to take the likeness of. ¹⁸ wretched. ¹⁹ assassin.
²⁰ picture. ²¹ by the side of the. ²² the gaze. ²³ man. ²⁴ these.
²⁵ pictures. ²⁶ bitterly. ²⁷ taken. ²⁸ as well as.

NUMBER.

Italian nouns have two numbers, *Singular* and *Plural*.

1. Feminine nouns in...**a** form the plural in **e**; as,

Sing.	Plur.
<i>sorella</i> , sister;	<i>sorelle</i> .
2. { Masculines in..... **a**
 Masc. and Fem. in **e** } form the plural in **i**; as,

Sing.	Plur.
<i>poeta</i> , poet;	<i>poeti</i> .
<i>padre</i> , father;	<i>padri</i> .
<i>madre</i> , mother;	<i>madri</i> .
<i>mano</i> , hand;	<i>mani</i> .
<i>fratello</i> , brother;	<i>fratelli</i> .
3. { Masc. and Fem. in **i**
 " " **u**
 " " **ie**
 Monosyllables
 Nouns with accented
 final vowel } are invariable; as,

Sing.	Plur.
<i>metropoli</i> , capital;	<i>metropoli</i> .
<i>virtù</i> , virtue;	<i>virtù</i> .
<i>specie</i> , kind;	<i>specie</i> .
<i>re</i> , king;	<i>re</i> .
<i>città</i> , city;	<i>città</i> .

OBSERVATIONS ON THE EUPHONIC MODIFICATION OF
PLURAL NOUNS.

1. Nouns ending in *cia* or *gia* form the plural in *ce* and *ge* when the two vowels form but one syllable; as, *guancia*, cheek, *guance*. When the accent falls on the *i*, the plural is formed regularly; as, *bugia*, lie, *bugie*.

2. Nouns ending in *ca* or *ga* form the plural in *che* and *ghe* when feminine, and in *chi* and *ghi* when masculine; as, *monaca*, nun, *monache*; *bottega*, shop, *botteghe*; *monarca*, monarch, *monarchi*; *collega*, colleague, *colleghe*.

3. Nouns ending in *io* form the plural by dropping the final *o*; as, *specchio*, looking-glass, *specchi*. When, however, the accent falls on the *i*, the plural is formed regularly; as, *zio*, uncle, *zii*. The latter mode is employed also in words which might be mistaken for others

of a different meaning; as, *tempio*, temple, has *tempii* or *tempj*, to distinguish it from *tempi*, plural of *tempo*, time.

4. Nouns of two syllables ending in *co* or *go*, form the plural in *chi* and *ghi*; as, *bosco*, wood, *boschi*; *lago*, lake, *laghi*. Excepting *porco*, pig; *greco*, Greek, which in the plural make *porci*, *greci*. So *mago*, one of the Magi, makes plural *magi*; but *mago*, a magician, has the plural *maghi*.

5. Nouns of more than two syllables ending in *co* and *go* take *h* in the plural when these terminations are preceded by a consonant; as, *tedesco*, German, *tedeschi*, Germans. When the final syllables *co* and *go* are preceded by a vowel, they form the plural in *ci* and *gi*; as, *amico*, friend, *amici*.

The following words are exceptions to the last rule, and take an *h* in the plural:—

abaco, abacus.
antico,* ancient.
beccafico, fig-pecker.
caduco, perishable.
carico, load.
castigo, punishment.
catalogo, catalogue.
demagogo, demagogue.
epilogo, epilogue.
fondaco, warehouse.
impiego, employment.
incarico, charge.
indaco, indigo.
impudico, immodest.
intrigo, intrigue.
intrinseco, intrinsic.
lastrico, pavement.
manico, handle.
obbligo, obligation.
opaco, opaque.

parroco, curate.
pedagogo, pedagogue.
pelago, ocean.
pizzico, pinch.
presago, diviner.
prodiogo, prodigal.
prologo, prologue.
pudico, chaste.
rammarico, regret.
ripiego, expedient.
rogo, funeral pyre.
risico, risk.
sacrilego, sacrilegious.
sambuco, elder-tree.
statico, hostage.
stomaco, stomach.
strascico, train.
traffico, traffic.
ubbbriaco, drunkard.

Plural *abachi*, *antichi*, *beccafichi*, &c.

* Adjectives and nouns have been put together in the above list, because the formation of the plural is the same for both.

With the following words the *h* may be either employed or not:—

<i>analogo</i> , analogous.	<i>filologo</i> , philologue.
<i>apologo</i> , apologue.	<i>fantastico</i> , fantastic.
<i>aprico</i> , sunny.	<i>idropico</i> , dropsical.
<i>astrologo</i> , fortune teller.	<i>mendico</i> , mendicant.
<i>bifolco</i> , ploughman.	<i>pedagogo</i> , pedagogue.
<i>dialogo</i> , dialogue.	<i>selvatico</i> , wild.
<i>dittongo</i> , diphthong.	<i>zotico</i> , boorish.
<i>equivoco</i> , mistake.	

These may be in the plural *analogi* or *analoghi*, *apologi* or *apologhi*, &c.

IRREGULAR PLURALS.

The irregularity in the plural of nouns is of five different kinds, as shown in the following lists:—

I. Nouns having anomalous plurals.

Singular.	Plural.
<i>uomo</i> , man.	<i>uomini</i> .
<i>dio</i> , god.	<i>dei</i> .
<i>bue</i> , ox.	<i>buoi</i> .
<i>moglie</i> , wife.	<i>mogli</i> .

II. Nouns which, ending in the singular with the masculine termination *o*, become feminine by forming their plural in *a*.

Singular (masc.).	Plural (fem.).
<i>centinaio</i> , a hundred.	<i>centinaia</i> .
<i>migliaio</i> , a thousand.	<i>migliaia</i> .
<i>miglio</i> , a mile.	<i>miglia</i> .
<i>moggio</i> , a measure of corn equal to a bushel.	<i>moggia</i> .
<i>paio</i> , a pair.	<i>paia</i> .
<i>staio</i> , a bushel.	<i>staia</i> .
<i>suolo</i> , the sole of a shoe.	<i>suola</i> .
<i>uovo</i> , an egg.	<i>uova</i> .

N.B.—*Donora*, wedding presents, and *tempora*, the four Ember weeks, are the feminine plurals respectively of the masculine nouns *dono* and *tempo*.

. Nouns in *o* having two terminations in the
l, a regular in *i*, masculine, and an irregular one
feminine.

Sing. Masc.	Pl. Masc.	Pl. Fem.
o, ring.	<i>anelli.</i>	<i>anella.</i>
o, arm.	<i>bracci.</i>	<i>braccia.</i>
o, bowel.	<i>budelli.</i>	<i>budella.</i>
no, heel.	<i>calcagni.</i>	<i>calcagna.</i>
cart.	<i>carri.</i>	<i>carra.</i>
o, castle.	<i>castelli.</i>	<i>castella.</i>
, eyebrow.	<i>cigli.</i>	<i>ciglia.</i>
o, brain.	<i>cervelli.</i>	<i>cervella.</i>
, a wine measure of ten barrels.	<i>cogni.</i>	<i>cogna.</i>
<i>ndamento</i> , com- mandment.	<i>comandamenti.</i>	<i>comandamenta.</i>
, horn.	<i>corni.</i>	<i>cornd.</i>
finger or toe.	<i>diti.</i>	<i>dita.</i>
no, fasting.	<i>digiuni.</i>	<i>digiuna.</i>
o, bundle of wood.	<i>fastelli.</i>	<i>fastella.</i>
ditch.	<i>fossi.</i>	<i>fossa.</i>
hread.	<i>fili.</i>	<i>fila.</i>
<i>mento</i> , foundation.	<i>fondamenti.</i>	<i>fondamenta.</i>
spindle.	<i>fusi.</i>	<i>fusa.</i>
chio, knee.	<i>ginocchi.</i>	<i>ginocchia.</i>
o, elbow.	<i>gomiti.</i>	<i>gomita.</i>
, cry.	<i>gridi.</i>	<i>grida.</i>
o, lip.	<i>labbri.</i>	<i>labbra.</i>
, wood.	<i>legni.</i>	<i>legna.</i>
olo, sheet.	<i>lenzuoli.</i>	<i>lenzuola.</i>
ro, ^b member.	<i>membri.</i>	<i>membra.</i>
, wall.	<i>muri.</i>	<i>mura.</i>
bone.	<i>ossi.</i>	<i>ossa.</i>
to, sin.	<i>peccati.</i>	<i>peccatu.</i>

gno, timber, or man-of-war, has only the plural *legni*, but
it means fire-wood, it has the plural *legna* or *legne*.

embro, member of the body, has the plural *membra*; when
ans a member of a society its plural is *membri*.

uro, the wall of a house, has the plural *muri*; when it
is a fortress, its plural is *mura*.

Sing. Masc.	Pl. Masc.	Pl. Fem.
<i>pomo</i> , apple.	<i>pomi</i> .	<i>poma</i> .
<i>pugno</i> , fist.	<i>pugni</i> .	<i>pugna</i> .
<i>quadrello</i> , dart.	<i>quadrelli</i> .	<i>quadrella</i> .
<i>riso</i> , laugh.	<i>risi</i> .	<i>risa</i> .
<i>sacco</i> , bag.	<i>sacchi</i> .	<i>sacca</i> .
<i>strido</i> , shriek.	<i>stridi</i> .	<i>strida</i> .
<i>vestigio</i> , vestige.	<i>vestigii</i> .	<i>vestigia</i> .
<i>vestimento</i> , raiment.	<i>vestimenti</i> .	<i>vestimenta</i> .

IV. Nouns which have two terminations in the singular, and two in the plural. (See Obs. 2, p. 123.)

Singular.	Plural.
<i>ala</i> and <i>ale</i> , wing.	<i>ale</i> and <i>ali</i> .
<i>arma</i> and <i>arme</i> , weapon.	<i>arme</i> and <i>armi</i> .
<i>beffa</i> and <i>beffe</i> , joke.	<i>beffe</i> and <i>beffi</i> .
<i>dota</i> and <i>dote</i> , dowry.	<i>dote</i> and <i>doti</i> .
<i>fronda</i> and <i>fronde</i> , branch or twig.	<i>fronde</i> and <i>frondi</i> .
<i>frutto</i> and <i>frutta</i> , ^a fruit.	<i>frutte</i> and <i>frutti</i> .
<i>geste</i> and <i>gesta</i> , gesture or deed.	<i>geste</i> and <i>gesti</i> .
<i>macina</i> and <i>macine</i> , mill-stone.	<i>macine</i> and <i>macini</i> .
<i>redina</i> and <i>redine</i> , rein.	<i>redine</i> and <i>redini</i> .
<i>vesta</i> and <i>veste</i> , dress.	<i>veste</i> and <i>vesti</i> .

V. Nouns which have more than one termination in the singular, and only one in the plural. (See Obs. 2, p. 123.)

Singular.	Plural.
<i>canzone</i> and (<i>canzona</i>), ^b song.	<i>canzoni</i> .
<i>cavaliere</i> and <i>cavaliere</i> , knight.	<i>cavalieri</i> .
<i>console</i> and <i>consolo</i> , consul.	<i>consoli</i> .
<i>lode</i> and (<i>loda</i>), praise.	<i>lodi</i> .
<i>pensiere</i> and <i>pensiero</i> , thought.	<i>pensieri</i> .
<i>scolare</i> and <i>scolaro</i> , male pupil.	<i>scolari</i> .
<i>scure</i> and (<i>scura</i>), axe.	<i>scuri</i> .
<i>tosse</i> and (<i>tossa</i>), cough.	<i>tossi</i> .
<i>barbiere</i> , <i>barbieri</i> , and <i>barbiero</i> , barber.	<i>barbieri</i> .
<i>destriere</i> , <i>destrieri</i> , and <i>destriero</i> , steed.	<i>destrieri</i> .
<i>mestiere</i> , <i>mestieri</i> , and <i>mestiero</i> , trade.	<i>mestieri</i> .
<i>mulattiere</i> , <i>mulattieri</i> , and <i>mulattiero</i> , muleteer.	<i>mulattieri</i> .

^a *frutto* is used for the tree, and *frutta* for its produce.

^b The nouns between parentheses are obsolete.

DEFECTIVE NOUNS.

Some nouns have only the singular, and want the plural :—

fieno, hay.
mane, morning.
mele, honey.
paglia, straw.

prole, progeny and off-
 spring.
stirpe, race.
uopo, need.

Other nouns want the singular, being only used in the plural :—

annali, annals.
bazzecole or *bazzicature*,
 trifles.
busse, blows.
calende, the Calends.
carabattole, riff-raff.
cesoie, shears.
esequie, obsequies.
fasti, annals.
fauci, the throat.
forbici, scissors.
idi, the Ides.
moine, caresses.

molle, tongs.
nozze, nuptials.
reni, the loins.
seccumi, dried fruit.
spezie, spices.
stoviglie, crockery-ware.
stranguglioni, the glands.
tempie or *tempia*, the tem-
 ples.
tenebre, darkness.
vanni, pinions.
viscere, the bowels.

Translate the following fable, pointing out the gender and number of all nouns in it, and then commit it to memory :—

IL FUOCO¹ E LA CENERE².

Il fuoco si rammaricava³ tra sè⁴ di vedersi ricoperto ogni sera dalla cenere appena⁵ l'orologio⁶ aveva suonato la mezza notte.⁷ Una volta il fumo gli domandò la cagione⁸ del suo dolore;⁹ e il fuoco rispose: "Me infelice!¹⁰ non ho io ragione d'essere angustiato?¹¹ La cenere sempre mi ricuopre, mentre¹² potrei far meglio sfolgorare¹³ nelle tenebre¹⁴ le mie scintille."¹⁵ La cenere udì e soggiunse: "Che cosa dici tu? Se io non ti tenessi coperto, l'aria¹⁶ ti mangerebbe e domani

¹ fire. ² ashes. ³ rammaricarsi, to complain. ⁴ to himself.
⁵ as soon as. ⁶ clock. ⁷ midnight. ⁸ cause. ⁹ grief. ¹⁰ un-
 happy me. ¹¹ distressed. ¹² whilst. ¹³ to flash. ¹⁴ darkness.

saresti spento e non potresti sfolgorare nè molto nè poco.¹⁷ ”

La gioventù¹⁸ è spesso molto focosa,¹⁹ perciò deve lasciarsi governare dall' esperienza dell' età matura,²⁰ che può coi suoi consigli²¹ tenerla lungi²² da molti pericoli.²³ (P. THOUAR.)

¹⁵ spark. ¹⁶ air. ¹⁷ neither much nor little. ¹⁸ youth. ¹⁹ ardent.
²⁰ old. ²¹ advice. ²² far. ²³ danger.

CASE.

In Italian, as in English, prepositions are used to distinguish the cases. These prepositions are: *di*, of; *a*, to or at; *da*,^a from or by.

Model of the Declension of Nouns.

	Singular.	Plural.
Nom.	<i>bambino</i> , child;	<i>bambini</i> , children.
Gen.	<i>di bambino</i> , child's;	<i>di bambini</i> , children's.
Dat.	<i>a bambino</i> , to child;	<i>a bambini</i> , to children.
Acc.	<i>bambino</i> , child;	<i>bambini</i> , children.
Voc.	<i>o bambino!</i> O child!	<i>o bambini!</i> O children!
Abl.	<i>da bambino</i> , from child;	<i>da bambini</i> , from children.

N.B.—There is only one way of forming the possessive case in Italian, i.e. with the preposition *di*. This preposition denotes also *affinity*, *source* or *origin*,^b and *material*; as,

pena di morte, pain of death;

vino d' Oporto, port wine;

bottiglia di vino, bottle of wine;

and is not to be confounded with *da*, which denotes *use* or *destination*; as,

bottiglia da vino, wine-bottle.

cavallo da vendere, a horse to be sold.

^a It is to be observed that, for the sake of euphony, *di* generally drops the *i* before a vowel, and *a* becomes *ad* before a vowel; as, *d' aria*, of air; *ad istanza*, at request; *da* is invariable.

^b *Provenienza*, “provenience,” is the very expressive term employed by Italian grammarians to describe this relation.

CHAPTER IV.

ARTICLES.

The Articles are *definite* and *indefinite*.

I. The *definite* articles are, sing. *il*, pl. *i*, and sing. *lo*, pl. *gli*, for the masculine; sing. *la*, pl. *le*, for the feminine; all of which are rendered in English by *the*. These articles are declined with prepositions, with which they unite, and are used as here indicated.

MASCULINE.				FEMININE.					
Before consonants, excepting <i>s</i> followed by a consonant.		Before <i>s</i> followed by a consonant.		Before vowels.		Before consonants.		Before vowels.	
Nom.	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.	
Gen. <i>di</i> =of	<i>il^a</i>	<i>i</i>	<i>lo</i>	<i>gli^b</i>	<i>l'</i>	<i>gli</i>	<i>la</i>	<i>le</i>	
Dat. <i>a</i> =to	<i>del</i>	<i>dei</i> or <i>de'</i>	<i>dello</i>	<i>degli</i>	<i>dell'</i>	<i>degli</i>	<i>della</i>	<i>delle</i>	
Acc.	<i>al^c</i>	<i>ai</i> or <i>a'</i>	<i>allo</i>	<i>agli</i>	<i>all'</i>	<i>agli</i>	<i>alla</i>	<i>alle</i>	
Abl. {	<i>il</i>	<i>i</i>	<i>lo</i>	<i>gli</i>	<i>l'</i>	<i>gli</i>	<i>la</i>	<i>le</i>	
	<i>da</i> =from	<i>dai</i> or <i>da'</i>	<i>dallo</i>	<i>dagli</i>	<i>dall'</i>	<i>dagli</i>	<i>dalla</i>	<i>dalle</i>	
	<i>in</i> =in	<i>nei</i> or <i>ne'</i>	<i>nello</i>	<i>negli</i>	<i>nell'</i>	<i>negli</i>	<i>nella</i>	<i>nelle</i>	
	<i>con</i> =with	<i>col</i>	<i>collo</i>	<i>cogli</i>	<i>coll'</i>	<i>cogli</i>	<i>colla</i>	<i>colle</i>	
	<i>su</i> =on	<i>sul</i>	<i>sullo</i>	<i>sugli</i>	<i>sull'</i>	<i>sugli</i>	<i>sulla</i>	<i>sulle</i>	
Abl. }	<i>per</i> =for	<i>pel</i>	<i>per lo</i>	<i>per gli</i>	<i>per l'</i>	<i>per gli</i>	<i>per la</i>	<i>per le</i>	
	<i>tra</i> }	<i>tra</i> }	<i>tra lo</i>	<i>tra gli</i>	<i>tra l'</i>	<i>tra gli</i>	<i>tra la</i>	<i>tra le</i>	

^a Before *z*, *il* or *lo* may be used; as, *il zio* or *lo zio*, the uncle. *Lo* is often found before nouns beginning with other consonants besides the *s*; and *li* is sometimes used instead of *gli* before a noun ending in *gli*; as, *li ammiragli*, the admirals.

^b *Gli* drops the *i* before another *i*; as, *gl' Italiani*, the Italians; and *le* drops the *e* before another *e*; as, *l' eroine*, the heroine. *Gli* must be used before *Dei*, Gods; as, *gli Dei*, the Gods.

^c In old writers, and poets, the article is found separate from the preposition in the dative ablative. (N.B.—The vocative does not take the article.)

(i.) *Del, dei, dello, degli, della, delle*, are also used as partitive articles, for *some, any, a few*; as,

datemi del pane, give me some bread;

portatemi dei zolfanelli, bring me a few matches;

avete delle noci? have you any nuts?

(ii.) The above partitive articles are only employed when it is necessary to convey an idea of quantity. To denote quality no partitive article is used; as, *bevete vino?* do you drink wine?

N.B.—When one substantive in English compound words is used adjectively to qualify another, the order of the words is reversed in Italian; as, *la porta della strada*, the street-door; *la stanza da mangiare*, the dining-room. (See N.B., p. 132.)

II. The *indefinite* articles are *un, uno, una*, 'an' or 'a'. The two first are used for the masculine, and the third for the feminine. *Un* is employed before vowels and consonants, except *s* followed by a consonant; *uno* only before *s* followed by a consonant; and *una* drops the *a* before a vowel; as, *un padre*, a father; *uno studente*, a student; *una donna*, a woman; *un' arma*, a weapon.

These articles are declined with prepositions. When the preposition *su* is before them, for the sake of euphony an *r* is appended to the preposition; as, *sur una porta*, on a door; *sur un pilastro*, on a pillar, &c. (See Note*, p. 132.)

OBSERVATIONS ON THE USE OF THE ARTICLES.

1. The *definite article* is of more frequent use in Italian than in English. Besides being employed in all similar cases where it is used in English,* it is found also—

* The only instances in which the definite article is not used in Italian, although necessary in English, are (1) when coming before an ordinal number, in sentences like the following:—

Carlo primo fu re d' Inghilterra,

Charles the First was King of England;

(2) when the sense does not require particular definition; as,

La regina è in campagna, the queen is in the country.

La padrone è in giardino, the mistress is in the garden.

(i.) Before a noun taken in a general sense, in both numbers ; as,

Non è ver che sia la morte

Il peggior di tutti i mali. (MET.)

It is not true that death is the worst of all evils.

N.B.—When two or more nouns follow one another in a sentence, the article is repeated before every one ; as,

Lascia, lascia le lagrime e i sospiri. (GUA. P. F.)

Cease, cease from tears and sighs.

(ii.) Before almost all names of countries taken comprehensively, as also names of mountains ; as, *il monte Etna*, Mount Etna.

Gran torto fareste alla Francia e all' Italia. (BEN. C.)

You would do great wrong to France and Italy.

N.B.—If, however, we speak of going to, coming from, or dwelling in, a country, or use the proper name adjectively to characterise something else, the article is to be omitted ; as,

Mi dispiacque di non ritornar in Italia per Francia.

(BEN. C.)

I was sorry at not returning to Italy through France.

Questo giugno di Francia non è quasi altro che un aprile d' Italia. (BEN. C.)

This June of France is hardly anything but an April of Italy.

(iii.) Before the infinitive of verbs, and before adjectives and adverbs, when used substantively ;^a as,

La donna veggendo che il pregare non le valeva. (Boc.)
The woman seeing that praying was of no use.

Umana cosa è aver compassione degli afflitti. (Boc.)
It is a humane thing to have compassion for afflicted persons.

Il come ciò avvenisse vi racconterò.

I will relate to you how that happened.

^a Note ^a, p. 77.

(iv.) Before titles and names denoting rank; as, *King*, *Queen*, *General*, &c.; also *Mr.*, *Mrs.*, *Miss*, followed by a proper name; as,

Il Re Giorgio, King George.

La Regina Vittoria, Queen Victoria.

Il generale Garibaldi, General Garibaldi.

Il Signor Ferrari, Mr. Ferrari.

La Signora Monti, Mrs. Monti.

La Signorina Loti, Miss Loti.

(v.) Before surnames of known characters (male and female), and christian names of women, when an adjective is implied; as,

Del Correggio lo stil puro e sovrano. (TAS.)

The pure and majestic style of Correggio (meaning *del celebre Correggio*).

Canta ancora la Grisi? Does M^e Grisi still sing?

La Caterina è partita, Catherine is gone (meaning *la bella Caterina*, or *la conosciuta Caterina*, the beautiful, or the well-known Catherine).

N.B.—The poets often omit the article in cases where it would be necessary in prose, or in conversation; as,

Morte ebbe invidia al mio felice stato. (PET.)

Death envied my happy condition.

S' Africa pianse, Italia non ne rise. (PET.)

If Africa wept, Italy did not laugh.

(vi.) Generally before possessive pronouns, and the relative pronoun *quale*, which, that, or who; as will be explained in treating of those pronouns.

2. The indefinite article is of much less frequent use in Italian than it is in English.

(i.) It is omitted before nouns employed to represent the *profession*, *rank*, *state*, and *country*; as,

Egli è poeta, he is a poet.

È marchese, he is a marquis.

È italiano, he is an Italian.

(ii.) Before *hundred* and *thousand*; as,

cento scudi, a hundred crowns.

mille scudi, a thousand crowns.

VOCABULARY.

verb, <i>verbo</i> .	cock, <i>gallo</i> .	fruit, <i>frutta</i> .
sound, <i>suono</i> .	to crow, <i>cantare</i> .	grapes, <i>uva</i> (sing.)
to express, <i>esprimere</i> .	hen, <i>gallina</i> .	key, <i>chiave</i> .
animal, <i>animale</i> .	to cluck, <i>chiocciare</i> .	drawer, <i>tiratoio</i> .
dog, <i>cane</i> .	chicken, <i>pulcino</i> .	to fetch, <i>andare a prendere</i> .
to bark, <i>abbaiare</i> .	to pule, <i>pigolare</i> .	bunch, <i>grappolo</i> .
horse, <i>cavallo</i> .	bird, <i>uccello</i> .	fig, <i>fico</i> .
to neigh, <i>nitrire</i> .	to chirp, <i>garrire</i> .	hothouse, <i>serra</i> .
ass, <i>asino</i> .	dove, <i>colomba</i> .	wedding, <i>nozze</i> (plur.)
to bray, <i>ragliare</i> .	to coo, <i>tubare</i> .	to marry, <i>sposarsi</i> .
sheep, <i>pecora</i> .	parrot, <i>papagallo</i> .	daughter, <i>figlia</i> .
goat, <i>capra</i> .	to talk, <i>parlare</i> .	piece, <i>pezzo</i> .
to bleat, <i>belare</i> .	to prefer, <i>preferire</i> .	cake, <i>focaccia</i> .
ox, <i>bue</i> .	to teach, <i>insegnare</i> .	relation, <i>parente</i> .
to bellow, <i>muggire</i> .	singing, <i>canto</i> .	to return, <i>ritornare</i> .
cat, <i>gatto</i> .	drawing, <i>disegno</i> .	bride, <i>sposa</i> .
to mew, <i>miagolare</i> .	prince, <i>principe</i> .	bridegroom, <i>sposo</i> .
lion, <i>leone</i> .	Alfred, <i>Alfredo</i> .	entertainment,
to roar, <i>ruggire</i> .	teacher, <i>maestro</i> .	<i>trattamento</i> .
pig, <i>porco</i> .	to draw, <i>disegnare</i> .	custom, <i>costume</i> .
to grunt, <i>grugnire</i> .	nephew } <i>nipote</i> .	to present with, <i>regalare a</i> .
wolf, <i>lupo</i> .	niece }	company, <i>compagnia</i> .
to howl, <i>urlare</i> .	egg, <i>uovo</i> .	comfit, <i>confetto</i> .
mouse, <i>topo</i> .	bread, <i>pane</i> .	
to squeak, <i>squittire</i> .	tea, <i>tè</i> .	

EXERCISE XIII.

NOMINATIVE and } 1. Charles, tell me — the verbs
ACCUSATIVE. } *quali sono*

by which the sounds made by^a different animals are
con cui *diversi*

expressed^b. 2. The dog barks; the horse neighs^c; the
donkey brays; the sheep and the goat bleat; the ox
(singular)

bellows; the cat mews; the lion roars^d; the pig grunts;
the wolf howls; the mouse squeaks^c; the cock crows;
birds sing and chirp^a; the hen clucks; chickens pule;
(1., p. 135.)

^a By, when it expresses the agent, is rendered in Italian by *da*.

^b 'are expressed' should precede 'the sounds,' in Italian.

^c Obs., p. 33.

^d N.B., p. 34.

- the dove coos ; the parrot talks. 3. Quite right, Charles.
[It goes well]
4. Are you fond of cats ? 5. I prefer dogs. 6. What
(Note a, p. 69.) (1., p. 135.)
does Mr. D. teach ? 7. He teaches singing and drawing.
(1v., p. 136.) (1., p. 135.)
- GENITIVE and } 8. Is he the teacher of Prince Alfred?
DATIVE. } (1v., p. 136.)
9. No ; but he taught drawing to Tennyson's nephew
(N.B., p. 132.)
and niece. 10. What will you have for breakfast?
(Obs. 4, p. 124.) (Note a, p. 65.) *da*
11. Some eggs, a cup of tea, and some bread (and) butter.
(Obs., p. 134, and II., p. 128.) *imburratto*
12. Is this your father's cup ? No ; it is Mr. A.'s.
questa
13. When I was in Italy, I used to eat fruits for
(N.B., p. 135.) (Note a, p. 130.) *da*
breakfast : they⁴ do not³ drink⁵ tea⁶ in¹ Italy².
(Obs 3., p. 41.)
14. I will give you some grapes if you prefer
it. John, where is the key of the garden door?
lo (N.B., p. 134.)
- ABLATIVE with } 15. It is upstairs, sir, in the drawer.
other Cases. } *dì sopra*
16. Fetch me two or three bunches of grapes, and
a few figs from the hot-house. 17. Is your brother
(1., p. 134.) [in]
gone to Paris^a ? 18. No ; he left yesterday for Edin-
burgh. He is invited to the wedding of Mr. D.,
(Defective Nouns, p. 131.)
who is going to be married to Mr. T.'s daughter
che [will marry with]
to-morrow. He will bring you a piece of wedding-cake
(N.B., p. 134.)

* The article is never used before names of towns ; except in two instances, *il Cairo* and *la Mirandola*.

when he returns. 19. In Italy, as in England,
 (future) come
 the relations and friends of the bride and bridegroom
 (N.B., p. 135.)
 are invited to an entertainment at the house of the
 bride's father, but instead of giving a piece of cake, it
 invece
 is (the) custom to present the company with comfits.
 di

QUESTIONS.

Che animali avete in casa?—Con quali verbi si esprimono i suoni degli animali che avete?—Vi piacerebbe avere degli uccelli?—Chi insegnò il canto a vostra sorella?—A che ora farete colazione domani?—Che vuole vostro fratello da colazione?—Avete avuto dell' uva nel vostro giardino quest' anno?—Che frutta preferite?—Non piacquero a vostra zia i fichi che le ho portati?—Quante chicchere di caffè siete solito prendere il giorno?—Dov' è andato vostro zio?—Quando tornerà?—È la Signora D. vostra parente?—Quando si sposerà vostra nipote?—Siete stato alle nozze del Signor e della Signora T.?—In Italia, che cosa regalano gli sposi agli amici ed ai parenti?

CHAPTER V.

ADJECTIVES.

Adjectives in Italian are declinable, and must agree in gender and number with the noun.

All the adjectives terminate in one or other of the vowels *o* and *e*, with two exceptions only,—*pari*, equal, even, or alike; *dispari* or *impari*, unequal, uneven, unlike.

RULE 1.—Adjectives ending in *o* change the *o* into *a* for the feminine ; as,

Masculine.	Feminine.
<i>re benefico</i> ,	<i>regina benefica</i> ,
a beneficent king.	a beneficent queen.

RULE 2.—Adjectives ending in *e* and *i* are of both genders ; as,

Masculine.	Feminine.
<i>uomo felice</i> ,	<i>donna felice</i> ,
a happy man.	a happy woman.
<i>orgoglio pari</i> ,	<i>forza pari</i> ,
equal pride.	equal strength.*

RULE 3.—The plural of Adjectives is formed in the same manner as that of Nouns. Hence,

(i.) The adjectives in *o* have four terminations ; as,

	Singular.	Plural.
Masc.	<i>re benefico</i> ,	<i>re benefici</i> .
Fem.	<i>regina benefica</i> ,	<i>regine benefiche</i> .*

(ii.) The adjectives in *e* have only two terminations ; as,

	Singular.	Plural.
Masc.	<i>uomo</i> }	<i>uomini</i> }
Fem.	<i>donna</i> }	<i>donne</i> }
	<i>felice</i> ,	<i>felici</i> .

(iii.) The adjectives in *i* have only one termination ; as,

	Singular.	Plural.
Masc.	<i>orgoglio</i> }	<i>orgogli</i> }
Fem.	<i>forza</i> }	<i>forze</i> }
	<i>pari</i> ,	<i>pari</i> .

N.B.—The plural adjective *several* is expressed by *parecchi* for the masculine, and by *parecchie* for the feminine ; as,

Masc. <i>parecchi uomini</i> .	Fem. <i>parecchie donne</i> .
--------------------------------	-------------------------------

RULE 4.—Adjectives are generally placed after their substantives, except all those expressing either *quantity*

* Obs. 2, p. 126.

or size, and a few denoting beauty, goodness, and holiness; as,

molto^a *pane*, much bread.

poca^b *speranza*, little hope.

piccolo libro, small book.

grande casa, large house.

bello specchio, beautiful looking-glass.

buono scolare, good pupil.

Santo Stefano, St. Stephen.

But even these may come after the noun, especially when there is more than one adjective that relates to the noun; as,

un uomo buono e generoso, a good and generous man.

OBSERVATIONS.

The following contractions in some of the above-mentioned adjectives are very important.

1. *bello* makes *bel* before nouns beginning with a consonant (except *s* followed by a consonant), and drops the *o* before nouns beginning with vowels. The plural of *bello* is *begli*; of *bel*, *bei*; and of *bell'*, *begli*; as,

Singular.
bello specchio.
bell' occhio.
bel libro.

Plural.
begli specchi.
begli occhi.
bei libri.

2. *grande* and *Santo* before singular nouns beginning with a consonant, except *s* followed by a consonant, are shortened by one syllable, and become *gran*, *San*; as,

gran male, great evil. *San Pietro*, St. Peter.

Before vowels *grand'* and *Sant'* are used; as,
grand' animo, great spirit. *Sant' Antonio*, St. Anthony.

3. *buono* drops the *o* before singular nouns beginning with vowels and consonants, except *s* followed by a consonant; as,

buon uomo, good man.

buon medico, good physician.

^a Notice that the quantitative adjectives *molto*, *tanto*, *quanto*, when followed by another adjective, are adverbs, and invariable.

^b After *poco* used substantively the preposition *di* is employed; as, *un poco di pane*, a little bread.

VOCABULARY.

good, <i>buono</i> .	to look, <i>dare</i> .	paper, <i>tappazzeria</i> .
dear, <i>caro</i> .	pretty, <i>bello</i> .	ugly, <i>brutto</i> .
to re- ^{move} <i>mutare casa</i> ,	full, <i>pieno</i> .	to have hung, <i>fare</i>
<i>sgomberare</i> .	other, <i>altro</i> .	<i>appendere</i> .
small, <i>piccolo</i> .	clean, <i>pulito</i> .	tapestry, <i>arazzo</i> .
pleasant, <i>piacevole</i> .	forecourt, <i>cortile</i> .	embroidered, <i>ricamato</i> .
neighbourhood, <i>vicinato</i> .	to consist, <i>consistere</i> .	piece of furniture,
wife, <i>moglie</i> .	rest, <i>resto</i> .	<i>mobile</i> .
neighbour, <i>vicino</i> .	convenient, <i>comodo</i> .	carved, <i>intagliato</i> .
new, <i>nuovo</i> .	library, <i>libreria</i> .	carpet, <i>tappeto</i> .
too, <i>troppo</i> .	lofty, <i>alto</i> .	floor, <i>pavimento</i> .
large, <i>grande</i> .	hall, <i>vestibolo</i> .	climate, <i>clima</i> .
family, <i>famiglia</i> .	wine cellar, <i>cantina</i> .	so much, <i>tanto</i> .
how much, <i>quanto</i> .	cool, <i>fresco</i> .	so many, <i>tanti</i> .
how many, <i>quanti</i> .	pantry, <i>dispensa</i> .	comfort, <i>comodo</i> .
floor, <i>piano</i> .	ventilated, <i>ventilato</i> .	stone, <i>pietra</i> .
ground, <i>terreno</i> .	wall (of a room), <i>parete</i> .	mosaic, <i>mosaico</i> .
first, <i>primo</i> .	to paper, <i>tappazzare</i>	marble, <i>marmo</i> .
second, <i>secondo</i> .	<i>di carta</i> .	villa, <i>villa</i> .
attic, <i>soffitta</i> .	to paint, <i>dipingere</i> .	black, <i>nero</i> .
room, <i>stanza</i> .	to cover, <i>coprire</i> .	white, <i>bianco</i> .
bed, <i>letto</i> .		

EXERCISE XIV.

1. Oh, what good wind brings you here to-day,
(Obs. 3, p. 141.)
(my) dear Mrs. B.? 2. I have removed, and have
taken a small house in your pleasant neighbourhood;
nel vostro (N.B., p. 141.)
therefore, (my) dear Mr. V., I have come to see you.
(Obs. 5, p. 16.) [find]
3. Indeed: Mrs. V. will be happy to hear that you are
[my wife] *di*
our neighbour now. And how do you like – your new
nostra *la vostra*
house? 4. I like it, but it is too small for – my large
la mia
family. 5. How many floors are there? 6. Four; the
(Rule 4, p. 146.)
ground floor, the first^a floor, the second floor, and the
(Rule 4, p. 140.)

* In some customary phrases the adjective precedes the noun;
as, *primo piano*, *prima donna*, &c.

attics. 7. And how many bed-rooms are there?
(singular.) (N.B., p. 132.)

8. Four bed-rooms, two of — which look into a pretty
delle quali in

garden full of beautiful flowers, and the other two into
a clean fore-court. 9. What² does the rest of the house
consist⁸ of¹? 10. There is a pretty drawing-room, and
[in]

a convenient library, a lofty hall, a cool wine cellar,
and a¹ well⁸ ventilated⁴ pantry². 11. Are the walls of
the drawing-room papered or painted? 12. They are
(II., p. 90.)

covered with (some) ugly paper, but I have had hung^a
round the walls some embroidered tapestries which I
[to] (I., p. 134.) *che*

brought from Italy, together with several carved pieces
a (N.B. p. 140.)

of furniture. 13. Do they put carpets on the floor in
Italy? 14. No; because they have a warm climate,
(Rule 1, p. 121.)

and therefore do not require so many comforts.
[have no need of] (Rule 4, p. 140.)

They have stone floors, sometimes all of beautiful
(N.B., p. 132.) *alcune volte* (Obs. 1, p. 141.)

mosaic in marble. I have seen in Rome and Florence
[of]

many villas having floors of mosaic. 15. Will
[which have]
che

you have a glass of wine? Do you like (the) white or
red wine? 16. I prefer (the) red wine.
[black]

* Translate, *ho fatto appendere* = "I have caused [some one] to hang."

QUESTIONS.

Perchè volete mutar casa?—Quando sgombererete?—Dove andrete a stare?—Vi piacerebbe stare nel mio vicinato?—Quando sarà vostro zio mio vicino?—Quanti piani ha la vostra villa?—A che piano si trova il vestibolo?—Dove danno le finestre della sala?—Avete un gran giardino?—Dove tiene vostro fratello il vino?—Di che son coperte le pareti della stanza da mangiare?—Che genere di arazzi avete veduti in Italia?—Si mettono in Italia tappeti sui pavimenti?—Perchè non mettono tappeti?—Che vino beve vostro padre?

ON COMPARATIVES.

RULE 1.—The comparison of superiority is expressed in Italian by placing before the adjective the adverb *più*, more^a; as,

È più diligente di mia sorella.

She is more diligent than my sister.

È più ricco di Cresò.

He is richer than Croesus.

N.B.—The English comparative, formed with the suffix *er* is likewise rendered in Italian by *più*.

RULE 2.—The comparison of inferiority is expressed by putting *meno*, less, before the adjective; as,

Annibale fu meno prudente che Fabio,

Hannibal was less prudent than Fabius.

From the above examples it will be seen that the English conjunction *than*, which follows the comparative adjective, is rendered in Italian in two ways, by *che* or *di*.

RULE 3.—*Che* is used when the comparison is between *adjectives*, *verbs*, or *adverbs*; as,

Egli è più buono che dotto.

He is more good than learned.

È meglio fare che dire.

It is better to do than to say.

^a 'more,' denoting numerical excess, is rendered in Italian either by *ancora* or *di più*; as, two lessons more, *due lezioni ancora* or *di più*.

Affligge più che non^a conforta. (PET.)
He afflicts more than she comforts.

È meglio tardi che mai.
It is better late than never.

RULE 4.—*Di*, alone, or in its compounds *del, dello, della, dei, degli, delle*, is used when the comparison is between pronouns, numerals, or nouns ; as,

Io sono più ricco di lei.^b
I am richer than she.

Quel cavallo è più bello del vostro.
That horse is more beautiful than yours.

Ho più di due cavalli.
I have more than two horses.

Giovanni è più dotto di Tomaso.
John is more learned than Thomas.

N.B.—The above rule as to the use of *di* instead of *che* is generally observed in conversation. However we often find *che* used in similar cases by good writers. Notice the following examples :—

Io son più contento che il reo tiranno. (SOA. N.)
I am more happy than the wicked tyrant.

Lucevan gli occhi suoi più che la Stella. (DAN. IN.)
Her eyes shone more than the sun.

RULE 5.—There are some comparatives which, besides the usual form, have another one derived from the Latin. These are :—

^a Observe that when *than* is followed by a verb not in the Infinitive, it is expressed by *che non*, or *di quel che* ; thus it is equally correct to say *affligge più che non conforta*, or *affligge più di quel che conforta*. Notice also the following proverb :—

I peccati e i debiti sono più di quel che si crede.
Sins and debts are more than is thought.

^b Notice that *lei* is the inflected form of *ella*, *di* being the sign of the genitive in Italian.

maggiore,^a or *più grande*, larger.

minore,^b or *più piccolo*, smaller.

migliore, or *più buono*, better.

peggiore, or *più cattivo*, worse.^c

superiore, or *più alto*, superior.

inferiore, or *più basso*, inferior.

Either form may be used ; as,

È più buono, or migliore, di suo fratello.

He is better than his brother.

RULE 6.—*Rather than, or sooner than, are rendered by piuttosto che ; as,*

Piuttosto la morte che il disonore.

Rather death than dishonour.

Morirei piuttosto che cedere.

I would rather die than yield.

Anzi is often used for *piuttosto* ; as,

Gli occhi anzi grossi che piccoli. (Boc.)

His eyes rather large than small.

N.B.—Before *più* or *meno*^d is often found the particle *vie*, which gives greater force to the comparison ; as,

Vedi Sansone, vie più forte che savio. (PET.)

See Sampson, much more strong than wise.

Tutto il male che vi può far l' uomo è vie meno infinito che la morte dell' anima.

All the evil which man can do you is infinitely less than the death of the soul.

^a *Maggiore* and *minore*, *superiore* and *inferiore*, cannot be employed when speaking of the size or height of one object, in which case we must say *più grande*, and *più piccolo* ; as,

La vostra mela è più piccola della mia.

Your apple is smaller than mine.

^b *minore* = youngest ; *maggiore* = eldest ; as, *sono il minore*, I am the youngest ; *è la maggiore*, she is the eldest.

^c *Better*, when an adverb, is translated by *meglio* ; and *worse*, when not an adjective, is rendered by *peggio* ; as, *tanto meglio*, so much the better ; *tanto peggio*, so much the worse.

Meglio oggi che domani.

Better to-day than to-morrow.

^d *più* is used adjectively for 'several' ; and *manco* is sometimes found instead of *meno* ; as, *manco male*, not quite so bad.

RULE 7.—The comparison of *equality* is expressed by—

tanto or $\left\{ \begin{array}{l} \text{altrettanto,} \\ \text{cotanto,} \end{array} \right\} \dots\dots\text{quanto} ;$

or *così* (or *sì*),..... *come* (or *siccome*) ;

Eng. 'as' (or negatively 'so') 'as.'

Cesare fu tanto valoroso quanto Pompeo.

Cæsar was as brave as Pompey.

Avete tanti^a libri quanti ne ho io.

You have as many books as I have.

Il fratello non è così ricco come la sorella.

The brother is not so rich as the sister.

N.B.—*Tanto* . . . *quanto* are used both for *quality* and *quantity* ; and *così* . . . *come* only for *quality*.

OBSERVATIONS.

1. The *tanto* (*altrettanto*, or *cotanto*) and *sì* or *così*, are frequently omitted, and then *quanto* or *come* alone serve to express the comparison ; as,

Il mio cane è fedele come il vostro.

My dog is as faithful as yours.

Essa non è bella quanto sua sorella.

She is not so handsome as her sister.

2. *Quanto*, with *tanto* or *altrettanto* following it, serves to express the English *in proportion as* . . . *so* ; as,

Quanto il primo era dolce altrettanto aspro era il secondo. (SOA.)

In proportion as the first was gentle, so the second was fierce.

3. The following forms are also frequently met with in the works of good Italian writers :—

Egli è valoroso al pari di voi.

He is as brave as you.

Cesare fu valoroso non meno che Pompeo.

Cæsar was as brave as Pompey.

Quale è il padre tale è il figlio.

As the father is, so is the son.

^a See Note ^a, p. 141.

4. In translating the expression *the more . . . the more, the less . . . the less*, the definite article is omitted in Italian, or *quanto* and *tanto* are substituted; as,

Più la vedo, più mi piace.

The more I see her, the more I like her.

Quanto si mostra men, tanto è più bello. (TAS. G. L.)

The less it shows itself, the more beautiful it is.

5. *Longer*, in relation to time, is translated by *più*; as,

Non lo vedo più.

I see him no longer.

Translate the following passage, point out the gender and number of the adjectives employed in it, and then commit it to memory:—

RITRATTO DI DANTE.

Fu questo nostro¹ poeta di mediocre² statura³; e poichè⁴ alla matura età fu pervenuto,⁵ andò alquanto⁶ curvetto⁷; ed era il suo andare grave⁸ e mansueto⁹; di mestissimi panni¹⁰ sempre vestito in quell' abito che era alla sua maturità convenevole. Il suo volto¹¹ fu lungo e il naso¹² aquilino, e gli occhi¹³ anzi grossi che piccoli, e le mascelle¹⁴ grandi, e dal labbro di sotto¹⁵ era quello di sopra¹⁶ avanzato.¹⁷ Il colore era bruno; e i capelli¹⁸ e la barba¹⁹ spessi,²⁰ neri,²¹ e crespi,²² e sempre nella faccia²³ malinconico e pensoso.²⁴ (Boc.)

¹ our. ² middle. ³ stature. ⁴ when. ⁵ *pervenire*, to reach.
⁶ somewhat. ⁷ bent down. ⁸ slow. ⁹ unassuming. ¹⁰ very
humble clothes. ¹¹ face. ¹² nose. ¹³ eyes. ¹⁴ jaw. ¹⁵ under lip.
¹⁶ the upper one. ¹⁷ projecting. ¹⁸ hair. ¹⁹ beard. ²⁰ bushy.
²¹ black. ²² curled. ²³ face. ²⁴ thoughtful.

ON SUPERLATIVES.

The superlative is either *relative* or *absolute*.

RULE 1.—The *relative superlative* is formed by adding the definite article to the comparative; as,

Egli è il più dotto inglese del secolo.

He is the most learned Englishman of the age.

La meno diligente scolara della scuola.

The least diligent pupil in the school.

OBS. 1.—The superlatives in *est*, as *finest*, *dearest*, &c., must also be translated according to the above rule—*il più bello*, *il più caro*, &c.

Obs. 2.—“What do you like best?” is rendered in Italian as follows:—*Che vi piace più?*

Obs. 3.—When the relative superlative follows the substantive, no article should intervene ; as,

Il soldato più attivo,
Il più attivo soldato, } The most active soldier.

RULE 2.—The *absolute superlative* may be formed in two ways:—

(1.) By translating *very* or *most* by *assai* or *molto* or *oltremodo*; as,

Egli è assai (or molto) dotto, he is very learned.

(2.) By changing the termination of the adjective into *issimo* or *issima*, *issimi* or *issime* ; as,

Egli è dottissimo, he is very learned.

RULE 3.—A few adjectives form the absolute superlative in *errimo* ; as,

celebre, celebrated, celeberrimo.

salubre, salubrious, saluberrimo, &c.

RULE 4.—There are some superlatives which, besides the usual form, have another one, derived from the Latin.^b These are

ottimo or $\left\{ \begin{array}{l} \text{molto buono} \\ \text{buonissimo} \end{array} \right\}$ very good, or best.

pessimo or $\left\{ \begin{array}{l} \text{molto cattivo} \\ \text{cattivissimo} \end{array} \right\}$ very bad, or worst.

massimo or $\left\{ \begin{array}{l} \textit{molto grande} \\ \textit{grandissimo} \end{array} \right\}$ very large, or largest.

* Observe that this superlative takes generally *di* after it, instead of *in*.

^b Rule 5, p. 145.

minimo or { *molto piccolo*
piccolissimo } very little, or least.^a

sommo or { *molto alto*
altissimo } very high, or highest.

infimo, } or { *molto basso*
imo } *bassissimo* } very low, or lowest.

N.B.—These adjectives are *absolute superlatives*, but when preceded by the definite article, they become *relative superlatives*; as,

Egli è un ottimo uomo, he is a very good man.

Egli è l'ottimo uomo del mondo, he is the best man in the world.

RULE 5.—The following modes of forming the superlatives are also found in the works of good Italian writers:—

Nella egregia^b città di Firenze, oltre ad ogni altra *italica bellissima*. (Boc.)

In the illustrious city of Florence, the most beautiful amongst Italian cities.

Basì diventò piccin piccino. (BUONAR.)

Basì became very little.

Fammi, che puoi, della sua grazia degno, senza fine o beata. (PET.)

Since thou, O exceedingly blessed, canst make me worthy of his grace.

Amava i denari senza misura. (MANZ.)

She loved money above measure.

OBSERVATIONS.

1. Adjectives ending in *io* lose these two vowels before the superlative termination *issimo*; as, *saggio*, wise, *saggissimo*.

^a 'Least,' as adverb, is rendered by *meno*; 'at least,' by *almeno*.

^b *Egregio*, most celebrated; *esimio*, excellent, are used principally in epistolary style; as, *egregio signore*=worthy sir.

2. Adjectives ending in *co* and *go*, *ca* and *ga*, which take an *h* in the plural, take it also before *issimo*; as, *largo*, wide, *larghissimo*; *ricco*, rich, *ricchissimo*.

3. In all languages, the adjectives which express some invariable quality do not admit either the comparative or superlative degree. These are—

(i.) The ordinal adjectives; as, *primo*, first.

(ii.) Adjectives signifying *birth*, *place*, *nation*, and *appurtenance*; as,

<i>romano</i> , Roman.	<i>regio</i> , kingly.
<i>francese</i> , French.	<i>paterno</i> , paternal.

(iii.) Also adjectives like the following; as, *eterno*, eternal; *immortale*, immortal, &c.

VOCABULARY.

suburb, <i>sobborgo</i> .	mountain or mount, <i>viale</i> .	avenue, <i>viale</i> .
wonderful, <i>ammirabile</i> .	<i>monte</i> .	to lead, <i>condurre</i> .
environs, <i>contorni</i> .	Europe, <i>Europa</i> .	to look, <i>mirare</i> .
little, <i>poco</i> .	to try, <i>cercare di</i> .	walk, <i>passaggio</i> .
far, <i>lontano</i> .	to go up, <i>salire su</i> .	to wound, <i>ferire</i> .
ancient, <i>antico</i> .	Blanc, <i>Bianco</i> .	sculpture, <i>scultura</i> .
to build, <i>fabbricare</i> .	to go down, <i>scendere</i>	pleasantly, <i>piacevolmente</i> .
picturesque, <i>pittoresco</i> .	<i>per</i> .	full, <i>pieno</i> .
to expect, <i>aspettarsi</i> .	way, <i>via</i> .	picture, <i>quadro</i> .
view, <i>prospettiva</i> .	short, <i>corto</i> .	magnificent, <i>magnifico</i> .
handsome, <i>bello</i> .	hot, <i>caldo</i> .	object, <i>oggetto</i> .
to ascend, <i>salire su</i> .	spring, <i>sorgente</i> .	rare, <i>raro</i> .
high, <i>alto</i> .	to feel thirsty, <i>avere sete</i> .	
	fresh, <i>fresco</i> .	

EXERCISE XV.

1. Are the suburbs of Florence as interesting
 as the city? 2. Not less wonderful than the city
 (itself) are its environs. Do you see that
 [the environs of it] *quell*
di essa
 building a little farther than the "Forte Belvedere?"
 (N.B., p. 144.) (Rule 4, p. 145.) (masculine)

It is the very ancient church of Saint Miniato.
(Rule 2, p. 149.) (Obs. 2, p. 141.)

3. It seems better built than the church
[To me seems] (Note c, p. 146.) (Rule 3, p. 144.)

of the Madonna dell' Impruneta. I find the environs
of Florence more picturesque than I expected.
(Note a, p. 145.)

4. You will see — finer buildings and more
dei (N.B., p. 144.)

beautiful views than these beyond — the "Porta al
queste fuori [of]

Prato." 5. The more I travel in Italy, the more I like
(Obs. 4, p. 147.)

this country. 6. You will go to visit "La Petraja"
questo [to see]

to-morrow in company with my younger brother. 7. Are
[of]

you the eldest? I thought — you were the youngest.
(Note b, p. 146.) *che*

8. I am three years older than my brother.
[I have] [more] (Rule 4, p. 145.)
(Note a, p. 144.)

9. Is Florence as large as Rome? 10. No, it is
(Rule 7, p. 147.)

not so large as Rome, but it is more handsome.

11. Did you ever ascend the highest mountain in
mai (Rule 1, p. 148.) (Note a, p. 149.)

Europe? 12. No, I never tried to go up Mont Blanc.
(11., p. 135.)

Would you rather go towards Porta Romana to-day
(Cond. of *volere*) (Rule 6, p. 146.) *verso*

than to-morrow? 13. Better to-day than to-
(Note c, p. 146.) (Rule 3, p. 144.)

morrow. 14. Very well; then let us go down this
(Rule 2, p. 149.) *allora* *questa*

* *Petraja* is the name of one of the royal villas in the environs of Florence.

way, which is the shortest. 15. I am very thirsty.
che (Rule 1, p. 148.) [I have much thirst]
 It is very hot in Italy. Have you something to give
qualche cosa da
 me to drink? 16. The more one drinks, the more
da (Obs. 4, p. 147.)
 one feels thirsty. Wait a little longer; we shall
 (Obs. 5, p. 148.)
 soon find a spring, and you shall drink some
fra poco (Obs., p. 134.)
 fresh water. 17. Where does this most beautiful
 (Rule 4, p. 140.) *questo*
 avenue lead (to)? 18. It leads to the "Villa del
 Poggio Imperiale." See how many statues adorn the
 (Rule 4, p. 140.)
 walk. The Wounded Adonis of Michael Angelo is the
 best sculpture in this villa. You can spend here
 (Rule 4, p. 149.) (use *passare*) *quivi*
 several hours very pleasantly. The² whole¹ villa is
 (N.B., p. 140.) *tutta*
 full of very fine pictures, magnificent statues, and the
 (Rule 3, p. 140.)
 rarest objects of art.
arte

QUESTIONS.

Sono i contorni di Firenze molto interessanti?—Fuori di qual porta si trovano i più begli edifizii e le più belle prospettive?—Che cosa è la Petraja, e dove si trova?—Siete la maggiore o la minore?—È più grande Roma o Firenze?—Qual' è il più alto monte d' Europa?—Dove si trova il Monte Bianco?—Prendete la più corta o la più lunga via, quando andate a casa?—Dove si può trovare dell' acqua fresca?—In qual villa si potrebbero passare parecchie ore molto piacevolmente?—Che cosa vi è nella Villa del Poggio Imperiale?

CHAPTER VI.

AUGMENTATIVES AND DIMINUTIVES.

Italian nouns, adjectives, and sometimes even verbs and adverbs, may have their original meaning modified by various suffixes. Of these, some denote augmentation, and the words modified by them are therefore called *augmentatives*; some denote diminution, and serve to form the *diminutives*; others signify contempt, and the words modified by them are called *peggiorativi*, i.e. *depreciatives*.

RULE 1.—The suffixes used to form *augmentatives* are three—one, *otto*, and *ozzo*.

(i.) *One* signifies largeness of size; as,

<i>libro</i> , a book;	<i>librone</i> , ^a a large book.
<i>casa</i> , a house;	<i>casone</i> , ^b a large house.
<i>ubbiaco</i> , drunk;	<i>ubbriacone</i> , a great drunkard.

(ii.) { *Otto* } or { *otta* } signify strength and vigour; as,

giovine, a young man; *giovinotto*, a strong young man.
forese, a villager; *foresozza*, a vigorous country girl.

RULE 2.—The suffixes which form the diminutives are

(i.) *Cello*, *cino*, *icello*, *icino* or *iccino*, with their feminine

^a Words so modified are curtailed of the final vowel.

^b The suffix *one* renders the feminine noun masculine. When, however, it is suffixed to an adjective, or a lady's name, it is also used for the feminine gender, changing the final *e* into *a*; as, *vecchia*, old woman; *vecchiona*, a big old woman; *Luigia*, Louisa; *Luigiona*, a big Louisa. For the plural, *oni* and *one* may be used as, *vecchioni*, big old men; *vecchione*, big old women.

terminations *cella*, *cina*, &c., signifying smallness of size ; as,

<i>bastone</i> , a stick ;	<i>bastoncello</i> , a small stick.
<i>limone</i> , a lemon ;	<i>limoncino</i> , a little lemon.
<i>fiume</i> , a river ;	<i>fiumicello</i> , a rivulet.
<i>libro</i> , a book ;	<i>libriccino</i> , a little book.

(ii.) *Ino* or *ina*, signifying smallness and prettiness ; as,

<i>viso</i> , a face ;	<i>visino</i> , a pretty little face, &c.
<i>adagio</i> , slow ;	<i>adagino</i> , softly.
<i>colle</i> , a hill ;	<i>collina</i> , a hillock.

(iii.) *Erello* and *arello*, with their feminine terminations *erella*, &c., signifying tenderness or affection ; as,

vecchio, an old man ; *vecchierello*, a poor old man.
pazza, a mad woman ; *pazzarella*, a poor mad woman.

(iv.) *Ellare*, *acchiare*, signifying repetition ; as,
saltare, to jump ; *saltarellare*, to jump about.

(v.) *Ello*, *etto*, *uccio*, *uzzo*, and their feminines *ella*, *etta*, &c., which are used with various significations ; as,

<i>capana</i> , a hut ;	<i>capanella</i> , a little hut.
<i>femmina</i> , a female ;	<i>femminella</i> , a little worthless female.
<i>cappello</i> , a hat ;	<i>cappelluccio</i> , a little worthless hat.
<i>libro</i> , a book ;	<i>libretto</i> , a little book.
<i>uomo</i> , a man ;	<i>ometto</i> , a mannikin.

OBS.—There are other diminutives, which have a form peculiar to themselves ; as,

<i>cane</i> , a dog ;	<i>cagnolino</i> , a little dog.
<i>casa</i> , a house ;	<i>casipola</i> , a small rickety house.
<i>acqua</i> , water ;	<i>acquerugiola</i> , drizzling rain.

RULE 3.—Words with the following suffixes are *peggiorativi* :—

Accio or *accia*, *azzo* or *azza*, *astro* or *astra*, *aglia*, *ame*, *ume*, *uolo* or *uola*, *icciuolo* or *icciuola*, *icciatto* or *icciatta*, signifying contempt, ugliness, badness ; as,

donna, a woman ; *donnaccia*, a wicked woman.

bianco, white;
gente, people;
libro, a book;
 &c.

biancastro, whitish.
gentame, a mob.
libricciattolo, a worthless little book.
 &c.

OBSERVATIONS.

1. Sometimes a compound diminutive is used, as *vecchierellino*, meaning a poor and agreeable little old man.

2. To a diminutive another suffix is often added, which gives to the word, besides a meaning of smallness, another of ugliness or badness; as, *stanza*, a room; *stanzucciaccia*, an ugly worthless room.

3. To an augmentative suffix may be added a diminutive one; as,

ladro, a thief; *ladroncello*, a great young thief;
one serving to denote a great propensity of the person to steal, and *cello* the tender age of the person.

4. The adjectives *piccolo*, *grande*, may be employed before a diminutive or an augmentative, although they give the same signification as the terminations; as,
piccola coserella, a little thing of no great value.
gran cavallone, a very big horse.

5. Almost all the above augmentatives, diminutives, and depreciatives being extremely arbitrary, they ought to be used sparingly, especially by foreigners. The student, however, would do well to study the various significations of the above given examples, in order to understand, in the perusal of Italian works, the exact import of the words which will be found modified by them.

Translate the following fable, and point out the augmentatives, diminutives, and depreciatives contained in it, and then commit it to memory :—

LE GALLINE¹ ED IL GATTO².

Una donnicciuola³ di contado⁴ teneva in sua casipola⁵ due galline ed un gatto: ma come quella che⁶ amava i denari senza misura,⁷ più conto faceva⁸ di quelle⁹ che d' altro mai¹⁰; perchè sperava, quando fossero ingras-

sate,¹¹ di buscare¹² de' buoni soldi¹³ vendendole al mercato¹⁴. Per la qual cosa era loro attorno¹⁵ sera e mattina; e prendendosi or¹⁶ l' una or l' altra nel grembiale,¹⁷ facendo a tutte e due carezze,¹⁸ lor dava a mangiare quando¹⁹ grano,²⁰ e quando crusca,²¹ tratto tratto²² esclamando: Oh le mie care bestiuole²³! oh le mie carni²⁴! che se fossero state due sue figliuole²⁵ non avrebbe potuto fare o dire di più. Del gatto poi non le premeva²⁶. Per la qual cosa montate in superbia,²⁷ gli dissero un giorno: Guata²⁸ caro che se'²⁹; la padrona³⁰ nemmen³¹ ti guarda. Noi almeno³² siamo vedute da lei di buon occhio³³; ci vuole un ben matto³⁴; noi carezzate³⁵; noi pasciute³⁶: felici noi! Il gatto soggiunse³⁷: Oh le meschine³⁸ che siete! Voi credete amor³⁹ l' interesse: v' ama per sè non per voi la donna nostra⁴⁰. Nè mal s' appose⁴¹: che il giorno addietro⁴², la villana⁴³, vedendo a sufficiente ingrassamento⁴⁴ venute le sue care viscere⁴⁵, presele, e tirato loro il collo,⁴⁶ le uccise⁴⁷; poi le condusse alla città per cavarne⁴⁸ denari.—MANZONI.

¹ hen. ² cat. ³ Rule 3, p. 155. ⁴ country. ⁵ Obs., p. 155.
⁶ being a woman who. ⁷ Rule 5, p. 150. ⁸ fare conto, to esteem.
⁹ the former. ¹⁰ anything else. ¹¹ fattened. ¹² to get. ¹³ a good
bit of money. ¹⁴ market. ¹⁵ about them. ¹⁶ now. ¹⁷ apron.
¹⁸ fare carezze, to pet. ¹⁹ sometimes. ²⁰ corn. ²¹ bran. ²² now
and then. ²³ bestia, animal. (Rule 3, p. 155.) ²⁴ pets. ²⁵ figli-
uola, daughter. (v., p. 155.) ²⁶ premere di, to care for. (Note c,
p. 89.) ²⁷ montare in superbia, to become proud. ²⁸ guatare, to
behold. ²⁹ se' for sei. ³⁰ mistress. ³¹ not even. ³² at least.
³³ esser veduto di buon occhio, to be the favourite. ³⁴ volere un
ben matto, to love to madness. ³⁵ carezzare, to pet. ³⁶ pascere, to
feed. ³⁷ soggiungere, to reply. ³⁸ poor creatures. ³⁹ love. ⁴⁰ our
mistress. ⁴¹ apporsi, to guess. ⁴² after. ⁴³ countrywoman. ⁴⁴ fat-
ness. ⁴⁵ pets. ⁴⁶ tirare il collo, to wring the neck. ⁴⁷ uccidere,
to kill. ⁴⁸ cavare denari, to make money.

CHAPTER VII.

NUMERALS.

THE numerals are divided into cardinal and ordinal numbers.

CARDINAL NUMBERS.

1 <i>uno.</i>	14 <i>quattordici.</i>	70 <i>settanta.</i>
2 <i>due.</i>	15 <i>quindici.</i>	80 <i>ottanta.</i>
3 <i>tre.</i>	16 <i>sedici.</i>	90 <i>novanta.</i>
4 <i>quattro.</i>	17 <i>diciassette.</i>	100 <i>cento.</i>
5 <i>cinque.</i>	18 <i>diciotto.</i>	200 <i>duecento</i> or
6 <i>sei.</i>	19 <i>diciannove.</i>	<i>dugento.</i>
7 <i>sette.</i>	20 <i>venti.</i>	300 <i>trecento, &c.</i>
8 <i>otto.</i>	21 <i>vent' uno.</i>	1,000 <i>mille.</i>
9 <i>nove.</i>	<i>&c.</i>	1,100 <i>millecento.</i>
10 <i>dieci.</i>	30 <i>trenta.</i>	2,000 <i>due mila.</i>
11 <i>undici.</i>	40 <i>quaranta.</i>	100,000 <i>cento mila.</i>
12 <i>dodici.</i>	50 <i>cinquanta.</i>	1,000,000 <i>un milione.</i>
13 <i>treddici.</i>	60 <i>sessanta.</i>	2,000,000 <i>duemilioni.</i>

RULE 1.—Cardinal numbers are indeclinable, except *uno*, which has the feminine *una*; as, *uno*^a *scudo*, a crown; *una libbra*, a pound (weight). *Mille* has the plural *mila*, and *milione* makes in the plural *milioni*.

RULE 2.—*Uno* is used substantively to denote a person; as,

E' uno che dice male di ognuno.

He is a person who speaks ill of every one.

OBSERVATIONS.

1. In Italian the unit is always placed after the ten; as, *trenta due*, two-and-thirty; *quaranta tre*, three-and-forty, &c.

^a See II., p. 134.

2. A noun used with *ventuno*, *trentuno*, &c., is put in the singular when following the numeral, and in the plural when preceding it; as, *quarantuna lira*, £41, or *lire quarantuna*, £41.

3. No indefinite article is used before either *cento* or *mille*, and no conjunction is required between numbers; as, *mille tre cento ventuno*, one thousand three hundred and twenty-one.

4. To render in Italian eighteen hundred, twelve hundred, &c., we must say, *mille otto cento*, *mille due cento*, &c.

5. When speaking of a thousand years after the Christian era, it is necessary to put the definite article before *mille*. Thus we must say either *Nel mille otto cento sessanta sei*, or *il mille otto cento sessanta sei*.

6. The preposition *in* which precedes a number followed by a noun denoting time, is rendered in Italian by *fra* or *entro*, whenever referring to the future; as,

Egli arriverà fra un mese, he will arrive in a month.
Tornerò entro sei giorni, I will return in six days.

ORDINAL NUMBERS.

1st <i>primo</i> .	11th <i>undecimo</i> , or <i>decimo primo</i> .
2nd <i>secondo</i> .	12th <i>duodecimo</i> , or <i>decimo secondo</i> .
3rd <i>terzo</i> .	13th <i>tredecimo</i> , or <i>decimo terzo</i> .
4th <i>quarto</i> .	14th <i>quattordicesimo</i> , or <i>decimo quarto</i> .
5th <i>quinto</i> .	15th <i>quindicesimo</i> , or <i>decimo quinto</i> .
	&c. &c.
6th <i>sesto</i> .	20th <i>ventesimo</i> , or <i>vigesimo</i> .
7th <i>settimo</i> .	21st <i>ventesimo primo</i> .
8th <i>ottavo</i> .	22nd <i>ventesimo secondo</i> , &c.
9th <i>nono</i> .	30th <i>trentesimo</i> , &c.
10th <i>decimo</i> .	100th <i>centesimo</i> .
	1000th <i>millesimo</i> .
	last <i>ultimo</i> .

RULE 1.—Ordinal numbers are subject to all the variations of other adjectives ending in *o*; so we must say—

Il primo giorno, the first day.
I primi giorni, the first days.
La prima volta, the first time.
Le prime volte, the first times.

RULE 2.—Ordinal numbers are used after the names of monarchs, popes, &c., as well as when speaking of the volumes of a work, or chapters of a book, as in English; but the article which precedes the number is omitted in Italian; as,

Enrico ottavo, Henry the Eighth.
Libro primo, capitolo sesto, book the first, chapter the sixth.

RULE 3.—For the dates of the month the cardinal numbers must be used in Italian, except for the first day, which is expressed in the same way as in English; as,

Il tre di marzo, 1860, on^a the 3rd of March, 1860.
Ai dieci or i dieci d' agosto, on the tenth of August.
Il primo d' aprile, on the first of April.

DISTRIBUTIVE AND COLLECTIVE NUMBERS.

<i>La metà (mezzo^b)</i> ,	the half.
<i>Il doppio</i> ,	the double.
<i>Il triplo, il quadruplo, &c.</i>	the triple, &c.
<i>Una coppia</i> ,	a couple.
<i>Un paio</i> ,	a pair.
<i>Una decina</i> ,	half a score, 10.
<i>Una dozzina (una serqua^c)</i> ,	a dozen.

^a Observe that the preposition *on*, used in English before numbers of dates or days, is never expressed in Italian.

^b When *mezzo*, half, is used collectively, it is indeclinable; as, *una libbra e mezzo di castrato*, one pound and a-half of mutton; but when it is an adjective it agrees with the noun; as, *una mezza libbra*, half-a-pound.

^c *serqua*, instead of *dozzina*, is used in speaking of eggs or fruit only; as,

una serqua di pere, a dozen pears.
una serqua di uova, a dozen eggs.

<i>Una ventina,</i>	a score.
<i>Una trentina, quarantina, &c.</i>	a batch of 30, 40, &c.
<i>Un centinaio,</i>	a hundred.
<i>Un migliaio,</i>	a thousand.
<i>Trimestre,</i>	three months.
<i>Triennio,</i>	three years.
<i>Lustro,</i>	five years.

N.B.—After distributive numbers, the preposition *di*, of, must be used; as,

Un paio di stivali, a pair of boots.

Una ventina di noci, a score of nuts.

Commit to memory the following idioms:—

1. *Vanno* { *ad uno ad uno,* They walk { one by one,
 { *a due a due, &c.* { two by two, &c.
2. *Una lira per uno or a* A pound each.
 testa.
3. *Son morti tutti e due,* They are both, all three,
 tutti e tre, tutti e quat- all four, &c., dead.
 tro, &c.,
4. *Che ora è? A che ora?* What o'clock is it? At
 what o'clock?
5. *È l' una precisa, or È* It is just one o'clock.
 il tocco preciso,
6. *Sono le tre e mezzo in* It is exactly half-past three.
 punto,
7. *Arrivò alle cinque e* He arrived at twenty mi-
 venti, nutes past five.
8. *Sono le dieci meno un* It is a quarter to ten
 quarto, o'clock.
9. *Il vostro oriuolo avanza;* Your watch is fast; it
 mancano venti minuti wants twenty minutes
 alle dieci, to ten.
10. *No; il vostro sta in* No; yours is five minutes
 dietro (or è in ritardo slow.
 di) cinque minuti,
11. *Sono le dodici,* It is twelve o'clock.
12. *È la mezzanotte,* It is midnight.
13. *Mezzogiorno (mezzodì)* It has just struck twelve.
 è appena suonato,

- | | |
|---|--|
| 14. Sono le otto antimeridiane, | It is eight o'clock A.M. (or, in the forenoon). |
| 15. Sono le cinque pomeridiane, | It is five o'clock P.M. (or, in the afternoon). |
| 16. Sei moltiplicato per cinque fa trenta, | Five times six makes thirty. |
| 17. Levando sei da nove rimarrà tre, | Deducting six from nine remains three. |
| 18. Divedete l' otto per quattro, | Divide eight by four. |
| 19. Cercate quante volte sta il sei in tredici, | See how many times six is contained in thirteen. |
| 20. Vi sta due volte e uno di avanzo, | It is contained twice, with remainder one. |
| 21. Tre via tre fa nove, | Three times three are nine. |
| 22. Due e due fanno quattro, | Two and two make four. |
| 23. Oggi a otto partirò da Londra, | I shall leave London this day week. |
| 24. Oggi a quindici la vedrò, | I shall see her this day fortnight. |
| 25. Lo vedrò entro quindici giorni (or, in una quindicina di giorni), | I shall see him in a fortnight. |
| 26. Quando fu l' ultimavolta che vedeste vostro fratello? | When did you see your brother last? |
| 27. Vi avvertii cento volte e cento, | I have warned you hundreds of times. |
| 28. La fattura ammonta (or, ascende) a lire cento quaranta, per la qual somma vi ho fatto tratta a tre mesi data dal cinque maggio, | The invoice comes to one hundred and forty pounds, for which sum I have drawn upon you at three months' date from May the fifth. |
| 29. Ho ricevuto la vostra lettera del due corrente, | I received your letter of the second instant. |
| 30. Riferendovi alla mia del venti scorso (passato), | Referring you to my letter of the twentieth ultimo. |
| 31. Quanti ne abbiamo (or, ai quanti siamo) del mese? | What is the day of the month? |

32. *È il sei* (or *ne abbiamo sei*), It is the sixth.
33. *Quanti anni avete?* How old are you?
34. *Ho vent' anni,* I am twenty years old.
35. *Vi mando un vaglia postale per lire dieci,* I forward you a post-office order for ten pounds.
36. *Accluso troverete un ordine a vista per due lire sterline,* Enclosed you will find a cheque for two pounds sterling.
37. *Trovò una cedola* (or, *lettera di cambio*) *per cento lire,* He found a bill of exchange for £100.
38. *Dante morì nel secolo decimo quarto* (or, *nel trecento*), Dante died in the fourteenth century.
39. *Siamo nel secolo decimo nono* (or, *nell' otto cento*), We are in the nineteenth century.

VOCABULARY.

waiter, cameriere.	far, lontano, distante,	the amount, il mon-
mail coach, posta (di- ligenza).	lungi.	tante.
way, via.	place, luogo.	to leave a message,
porter, facchino.	coach, vettura.	fare un'ambasciata.
to fetch, prendere.	mile, miglio.	receipt, quittance.
trunk, baule.	bill, account, conto.	mail, corriere.
here, qui.	pound sterling, lira	to send, mandare.
luggage, bagaglio.	sterlina.	address, indirizzo (re- capito).
	to forward, inviare.	

EXERCISE XVI.

1. Waiter, I shall leave Florence to-morrow. At what o'clock does the mail-coach start for Rome?
(No. 4, p. 161.)
2. The one that goes by the way of Siena leaves at a
Quella che per
quarter to seven in the forenoon, and that which goes
(No. 8, p. 161.) (No. 14, p. 161.) *quella che*

by the way of Perugia leaves exactly at noon. 3. I will
(Nos. 6 & 13, p. 161.)

go by the way of Siena; I wish to be called to-
(Comd. of *volere*)

morrow morning at twenty-five minutes past five.
(No. 7, p. 161.)

4. Very well. . . . Sir, it has struck five o'clock; the
[It goes well] [are] (No. 13, p. 161.)

coach will start in an hour. 5. Has the porter come to
(Obs. 6, p. 159.) [is]

fetch — my two trunks? 6. He will be here in five
i miei

minutes to fetch all — your luggage. 7. How¹ far²
tutto il vostro Quanto

is² it (to) the place where the coach starts?

8. Half-a-mile. The day after to-morrow you will be at
(Note b, p. 160.) (Ex. XII., No. 1.)

Rome. 9. Where are you going now? Bring me the
bill. 10. Here is — your account; it comes to twenty
Ecco il vostro (No. 23, p. 162.)

pounds sterling. 11. Very well; I will forward you a
post-office order for the amount this day week. 12. Is
(No. 35, p. 163.) (No. 23, p. 162.)

Mr. M. here? 13. He was here half (an) hour ago,
but he has left for Rome, where he will stay a fortnight;
(No. 25, p. 162.)

have you any message to leave? 14. I only² wanted¹
qualche (Note c, p. 52.)

to give him a receipt for twenty-one pounds. 15.
Leave it here; I will forward it to his address in Rome
al suo

to-morrow at noon. 16. He is gone by the mail coach
after the custom of the eighteenth century, and will
secondo uso

arrive at Rome on the twenty-first instant. By the
(No. 29, p. 162.)
 railway via Ancona, which was finished in 1864, the
 letter will reach Rome before — him.
prima di lui

QUESTIONS.

Quali sono le principali vie che da Firenze conducono a Roma?—A che ora partirete?—A che ora vi levate?—Avanza o sta in dietro il vostro oriuolo?—Va bene l' orologio della stanza da mangiare?—Quando verrà il facchino a prendere i miei bauli?—Quando parte il corriere per l' Inghilterra?—Non avete niente d' inviare a Londra?—Vi hanno date molte ambasciate da fare quando partiste da Parigi?—Aspettate vostra zia oggi a otto od^a oggi a quindici?—È un pezzo che studiate l' italiano?—In che secolo morì Dante?—Come vi ha mandato vostro padre le due lire sterline?—Avete fatto la fattura della roba che avete inviata al Signor D.?

CHAPTER VIII.

PRONOUNS.

Pronouns are divided into

Personal,
 Possessive,
 Demonstrative,

Relative,
 Interrogative,
 Indefinite.

^a o, or, takes a *d* after it when it precedes a word beginning with a vowel.

TABLE OF PERSONAL PRONOUNS, DISJUNCTIVE AND CONJUNCTIVE.

First Person.			
	SINGULAR.	CON- JUNCTIVE.	PLURAL.
Nom. I	<i>io</i>		<i>noi</i>
Gen. of me	<i>di me</i>		<i>di noi</i>
Dat. to me	<i>a me</i>	<i>mi</i>	<i>a noi</i>
Acc. me	<i>me</i>	<i>mi</i>	<i>noi</i>
Abl. {	from me		<i>da noi</i>
	with me		<i>con noi</i>
	in me		<i>in noi</i>
	on me		<i>su noi</i>
for me	<i>per me</i>		<i>per noi</i>
	between me		<i>tra or fra noi</i>
Second Person.			
		you or ye	<i>voi</i>
Nom. thou	<i>tu</i>	of you	<i>di voi</i>
Gen. of thee	<i>di te</i>	to you	<i>a voi</i>
Dat. to thee	<i>a te</i>	you	<i>voi</i>
Acc. thee	<i>te</i>	{ from you	<i>da voi</i>
Abl. {	<i>da te</i>	{ with you	<i>con voi</i>
	from thee		&c.
with thee	<i>con te or teco</i>		
&c.	&c.		
Third Person Masculine.			
		they	<i>egli, or ei, or e', or essi</i>
Nom. he (it)	<i>lui, or ei, or e', or esso^d</i>	of them	<i>di loro or d' essi</i>
Gen. of him (it)	<i>di lui</i>	to them	<i>a loro or ad essi</i>
Dat. to him (it)	<i>a lui</i>	them	<i>loro or essi</i>
Acc. him (it)	<i>lui</i>	{ from them	<i>da loro or da essi</i>
Abl. {	<i>da lui</i>	{ with them	<i>con loro or con essi, or seco</i>
	from him (it)		
with him (it)	<i>con lui</i>		
&c.	&c.		

Genus	Form	ella or essa
Genus of her (it)	da lei or d' essa	ne
Dat. to her (it)	a lei or ad essa	le
Acc. her (it)	lei or essa	la
Abl. { from her (it)	da lei or da essa	
{ with her (it)	con lei or con essa or seco	
	&c.	

Genus	Form	elleno or esse
Genus of them	di loro or d' esse	ne
Dat. to them	a loro or ad esse	loro
Acc. them	loro or esse	le
Abl. { from them	da loro or da esse	
{ with them	con loro or con esse or seco	
	&c.	

REFLECTIVE PRONOUNS FOR BOTH GENDERS AND NUMBERS.

No Nominative.

Gen. of oneself, himself, herself, itself, or themselves	di sè.	
Dat. to oneself,	"	a sè
Acc. oneself,	"	sè
Abl. { from oneself,	"	da sè.
{ with oneself,	"	con sè or seco.

si } conjunctive.
si }

*da me, da te, da se, da lui, da lei, da noi, da voi, mean also 'by myself,' or 'alone,' &c., when the subject is in the same person with the pronoun which follows da (as, *L' Italia farà da sè*, Italy will do by herself), the words *stesso* or *medesimo*, pl. *stessi* and *medesimi*, self or selves, being used with all personal pronouns, as, *io stesso, tu stesso, da me stesso, &c.*; but only in cases where the English 'self' is intended to be emphatic. (See Note b, p. 37.)*

—N.B. The word *da*, answering to the French *chez*, *da mè, da noi, &c.*, may mean also 'at,' 'in,' or 'to my house,' 'to me,' 'to us,' or 'amongst us,' &c.

Fra me stesso, or medesimo, and meco stesso, are also used for 'within,' or 'in myself,' 'to myself.' *e ei* and *e'* are both abbreviations of *egli*; *e'* is only used in poetry.

esso, essa; essi, esse may be used whether in speaking persons or things; but *egli, ella, &c.* belong only to per-

Esso, essa, &c., with *d* before them, means the person himself, &c.; and are used after the verbs *essere* and *parere*; as, *E dessa*, it is herself, i.e. *la persona di essa*. *Esso* is also used as follows:—*con esso me, con esso lui, or con esso meco, &c.*, with myself, &c. We find used by good writers, *con esso le mani*, with the hands.

The pronouns *lo, la; gli, le* are subject to the same elisions as the same words as articles. (See Table, p. 133.) *mi, ti, si, vi, ne* may suffer elision before any vowel; *ci* only before *i* and *e*.

seco and the other forms of *con* and the pronoun are sometimes found used together; as, *seco lui, seco lei, &c.* *Nosco* and *vosco* are used by poets for *con noi* and *con voi*. *s nè* with the *e* accented means 'neither' or 'nor,' and must not be confounded with *ne*, of it, and *ne, us, to us*. The latter *ne, us, to us*, is poetical.

gli, for *loro*, to them, is invariably used in conversation.

RULE 1.—Personal pronouns are generally omitted in the nominative case.^a

RULE 2.—*Disjunctive* pronouns (so called because they are never joined to the verb) commonly follow the verb. In the cases in which there are both disjunctive and conjunctive forms (viz., in the dative and accusative, as well as the genitive of the 3rd person), the disjunctive form is employed—

(i.) When there are two *genitives*, two *datives*, or two *accusatives* in the same phrase relating to different persons; as,

Parlo di lui e non di lei, I speak of him and not of her.

Parlerò a voi ma non a lui, I shall speak to you, but not to her.

Invitate lui e lei, Invite him and her.

(ii.) When we wish to lay a particular stress on the pronoun; as,

Parlo a voi signore, I am talking to you, Sir.

RULE 3.—*Conjunctive* pronouns (so called because they must be near the verb, to which they are often joined) sometimes precede, and sometimes follow, the verb, precisely in the same way as reflective pronouns.^b They are employed when there is one *genitive*, one *dative*, or one *accusative* only in the same phrase; as,

Egli ne parlò ieri, he spoke of it yesterday.

Quando mi porterete il cappello? when will you bring me the hat?

La vide, la^c conobbe, he saw and recognised her.

Verrò a vedervi domani, or *Vi^d verrò a vedere domani*, I will come and see you to-morrow.

N.B.—It is to be noticed that the rules given for the placing of the pronoun, at 2, p. 37, are generally observed in common conversation; but writers, and especially

^a N.B., p. 5.

^b Note ^a, p. 37.

^c When two or more verbs govern the same pronoun, the latter is repeated with each verb.

^d When a verb is used with an Infinitive after it, the pronoun may either precede the first verb, or follow the Infinitive.

the poets, frequently place the conjunctive pronouns after other tenses besides the Infinitive, the Participles, and the Imperative. Thus, *pregovi*, I beg you; *parlavale*, he spoke to her; *raccontasi*, it is related; are used for *vi prego*, *le parlava*, *si racconta*.

RULE 4.—When one conjunctive pronoun immediately follows another in the same phrase, the dative precedes the accusative, and the genitive *ne* generally follows all other pronouns except *loro*; as,

Mi vi raccomanda, he recommends you to me.

Non vuol raccomandarmi,^a he will not recommend me to you.

OBSERVATIONS.

1. The joining of the pronouns together to one another gives rise to the following changes in their terminations:—

(i.) *mi*, *ti*, *ci*, *vi*, *si* change their *i* into *e* before either *lo*, *la*, *gli*, *li*, *le* or *ne*; as,

<i>me lo</i>	or	<i>melo</i> ^b	} <i>darà</i> , he will give	{	it to me.
<i>te la</i>	„	<i>tela</i>			it to thee.
<i>ce gli</i>	„	<i>cegli</i>			them to us.
<i>ve li</i>	„	<i>veli</i>			them to you.
<i>se le</i>	„	<i>sele</i>			them to himself.
<i>se ne</i>	„	<i>sene</i>			some to himself.

(ii.) *gli*, to him, and *le*, to her, both become *glie* before *lo*, *la*, *li*, *le*, *ne*, and join with them; as,

glielo or *gliela darò*, I shall give it to him or to her.

glieli or *gliele darò*, I shall give them to him or to her.

gliene darò, I shall give some to him or to her.

^a When two conjunctive pronouns follow the verb, they join together, and form but one word with the verb. If they precede the verb, they are never united to it, but are often joined to one another.

^b The *o* of *lo*, and the *e* of *ne*, are frequently dropped when joined to one of the other pronouns; so, *mel*, *tel*, *sel*, *cel*, *vel*, *gliel*, *men*, *ten*, *sen*, *cen*, *ven*, *glien*, are used instead of *melo*, *telo*, &c. We find also *nol* for *non lo*, and *avendol* for *avendolo*.

2. The joining of the pronoun to the verb gives rise to other changes:—

(i.) The Infinitive drops the final *e* or the syllable *re*, if it ends in *rre*; as, *parlarle*, to speak to her; *condurvi*, to conduct you.

(ii.) When the verb is of one syllable,—as, *dà*, he gives, or give thou; *ho*, I have; *è*, he is,—or has the accent on the final vowel, as, *parlò*, he spoke; *sentirò*, I shall hear,—then the consonant of all pronouns joined to it, except the *g* of *gli*, is doubled, and the accent suppressed; as, *dammelo*, give it to me; *hotti*, I have thee; *emmi*, to me is; *parlerolle*, I shall speak to her.

(iii.) When the verb ends with *m* or *n*, followed by a vowel, the latter is dropped; so we find *domandarone* for *le domandarono*, they asked her. Sometimes in similar cases the letters *m* and *n* are changed; as in

Viemmi dietro for *vienmi dietro*, follow me.

Amianci for *amiamci*, let us love one another.*

3. The word *ecco*, here is, there is, here are, there are, joins with the pronouns as follows:—

eccomi, eccoti, eccolo, eccola, here I am, here thou art, &c.

eccoci, eccovi, eccoli, eccole, eccone, here we are, &c.

It is also said—

eccotelo, eccovelo, &c., here it is before or for thee, here it is for you, &c.; as,

Eccotel^b pronto (GUA.), here it is ready for thee.

Eccoti il nappo (GUA.), here is the cup for thee.

And likewise it is often said, *eccomi quì, eccovi quà, eccolo lì, eccola là*, &c.; the words *quì, quà, here, and lì, là*, there, being expletives.^c

* See Reciprocal Verbs, p. 40.

^b See Note ^b, p. 169.

^c An expletive is a word the using of which makes a sentence more full of words than is necessary; *quì, quà, lì, là*, might be dispensed with in the above examples, for *ecco* means 'here is' and 'there is.'

4. The words *mi*, *ti*, *ci*, *vi*, *si*, *ne*, are very often found used as expletives ; as,

Io medesimo non so quel ch' io mi voglio. (PET.)

I myself do not know what I want (myself).

Amor, che meco al buon tempo ti stavi. (PET.)

Thou, love, who wast (thyself) with me in prosperous times.

In un lettuccio assai piccolo si dormiva. (BEM.)

He was sleeping (himself) in a very small bed.

Andatevene pei fatti vostri.*

Go (yourselves off) about your business.

Me ne sto contemplando.

I am (myself of it) admiring.

Se la fece chiamare.

He caused her to be called (to himself).

5. *Ci* and *vi* signify sometimes 'of it,' 'to it,' 'for or about it,' 'in it,' 'at it,' 'upon it or them'; and then they answer to the French *y*; as,

Ora che ci penso, now that I think of it.

Riflettetevi bene, reflect about it well.

La necessità lo costrinse a consentirvi (SOA.), necessity constrained him to consent to it.

Metteteci sopra la mano, put your hand upon it.

6. Used as adverbs, *ci* means here, and *vi*, there; but *vi* is often used for here, and *ci* for there, to avoid the coming together of *ci*, here, with *ci*, us; and *vi*, there, with *vi*, you; as,

Voi ci vi chiamaste, you called us here.

Chi vi ci^b mandò? who sent you there?

7. *Ci* and *vi* are used with third persons of the verb *essere* in the same way that 'there' is used in English; as,

* *Ne* has often the meaning of the English 'off,' 'away'; as,

Me ne vado, I am going away. *Ce ne andiamo*, we are going away.

Te ne vai, thou art &c.

Ve ne andate, you are &c.

Se ne va, he or she is &c.

Se ne vanno, they are &c.

^b The adverb is generally near the verb.

c' è, or *v' è*, there is ; *ci sono* or *vi sono*, there are.
c' era or *v' era*, there was ; *c' erano* or *v' erano*,
 there were.

In Italian, however, they are often omitted ; as,

Erano in quel tempo tre papi, Gregorio, Benedetto, e Giovanni (MAC.), there were at that time three popes, Gregory, Benedict, and John.

Ci and *vi* are also found used with *avere* ; as,

Non ci ha uomo il quale non ami d' esser felice. (SOA.)
 There is no man that does not love to be happy.

In questo tempo v' ebbe in Roma diverse mutazioni.
 (G. VIL.)

At this time there were in Rome various commotions.

N.B.—The verb *avere*, when thus employed, must be in the singular number, whilst *essere*, when used in the same capacity, agrees with the noun.

8. For other meanings of *si*, see Obs. 3, page 41.

9. *Ne* means also 'some,' 'any,' 'a few,' 'about it,' 'for it,' 'from it,' and answers to the French *en* ; as,

Me ne rincresce, I am sorry for it.

N.B.—*Ne* must be used in answering a question when the accusative is not repeated ; as,

Avete delle pere ? Non ne ho.

Have you some pears ? I have none.

Vedete alcuna nave ? Non ne vedo alcuna.

Do you see any ship ? I do not see any.

10. *Lo* or *il*^a are employed to render the English word 'so' which follows a verb ; as,

Fatelo, do so. *Lo credo*, I think so.

^a *il* for *lo* is more commonly used in poetry ; it can neither follow the verb, nor be used before a verb beginning with a vowel or with *s* followed by a consonant.

11. The accusative pronoun, instead of the nominative, must be employed in Italian—

(i.) After the verb *essere*, and the verbs *credere*, to believe, and *stimare*, to suppose, when passively used; as,
Credendo ch' io fossi te (Boc.), thinking that I was thee.

(ii.) In apostrophizing, in phrases similar to the following ones:—*Oh, felice lei!* O happy she! *Beato lui!* blessed he!

12. The person of the verb *essere* is different in Italian and in English in phrases such as the following:—*Sono io*, it is I; *sei tu*, it is thou; *siete voi*, it is you, &c.

13. After the *di* which follows a comparative, the genitive is used in Italian; as,

Io sono più pigro di lei,^a I am more lazy than she.

14. *Lui* and *lei* are used after *come* or *siccome* in the meaning of 'like'; as,

Costoro ch' erano come lui maliziosi (Boc.), those who were like him malicious.

POETICAL AND POPULAR LICENSES.

1. In common conversation *lei* or *la* are used instead of *ella*, and *le* or *loro* instead of *elleno*, and *lui* instead of *egli*; as,

Come sta lei? }
 or *Come la sta?* } How is she doing?

Lei è giovine, ma lui è vecchio.
 She is young, but he is old.

Le vedono il lume? or }
Vedono loro il lume? } Do they see the light?

^a See Note ^b, p. 145.

2. The people in Tuscany, and the poets, often use *io* for *io*; as, *I non so*, I do not know.

I non so ben ridir com' io r' entrai. (DAN. IN.)

How I entered there I cannot tell.

3. The poets use

nui, tui, ello, elli or egli, elle,
for *noi, voi, egli, eglino, elleno*; as,

Il cavalier ch' era con nui. (ARL.)

The knight who was with us.

Noi udiremo e parleremo a vui. (DAN. IN.)

We shall hear and speak to you.

Ed ello abbia quella (la rendita) del mulino. (SAC.)

And let him have that (the revenue) of the mill.

Piangevan elli (DAN. IN.), they wept.

Perche egli stanno (MAC.), because they remain.

Ed elle si levaro immantinente. (ARI.)

And they (the ladies) arose immediately.

4. *Ella* is used by poets in other cases than the nominative; thus Ariosto has, *memoria d' ella*, memory of her.

5. *Elle* has been used by Dante in the ablative:

E suon di man con elle, and sound of hands with them.

6. *Gli* is employed in the dative plural instead of *loro*; as,

Tutto il paese che il Soldano gli avea renduto. (G. VII.)

All the country which the Sultan had restored to them (the Saracens).

7. *Li* has been used instead of *gli* in the dative singular masculine, meaning 'to him'; as,

Domandolli poi se via c' era. (ARI.)

He then asked him if there was any way.

8. *Lui* and *lei* are found in old writers used in the dative case without the preposition before them, in cases where *gli* and *le* should have been used; as,

Risposi lui con vergognosa fronte. (DAN. IN.)

I answered him with a blushing countenance.

Ond' io risposi lei (DAN. IN.), therefore I replied to her.

VOCABULARY.

host, <i>albergatore.</i>	fashion, <i>moda.</i>	favour, <i>favore.</i>
to wish, <i>bramare.</i>	shoemaker, <i>calzolaio.</i>	to ask for, <i>domandare</i>
to wish to know, <i>desiderare sapere.</i>	shoe, <i>scarpa.</i>	(act.)
to charge, <i>fare pagare a.</i>	to show, <i>mostrare, far vedere.</i>	rain, <i>pioggia.</i>
courier, <i>corriere.</i>	to try on, <i>provarsi.</i>	north wind, <i>vento di tramontana.</i>
to pardon, <i>scusare.</i>	tight, <i>stretto.</i>	ruin, <i>rovina.</i>
master, <i>padrone.</i>	to take, carry back, <i>riportare.</i>	temple, <i>tempio.</i>
to hear from, <i>ricevere nuove di or da.</i>	to take off, <i>cavarsi.</i>	sybil, <i>sibilla.</i>
tailor, <i>sarto.</i>	boot, <i>stivale</i> (masc.)	monument, <i>monumento.</i>
to show in, <i>far entrare.</i>	hat, <i>cappello.</i>	precious, <i>prezioso.</i>
to send for, <i>mandare a chiamare.</i>	to accompany, <i>accompagnare.</i>	ancient, <i>antico.</i>
to take the measure for, <i>prendere la misura di.</i>	guide-book, <i>guida.</i>	art, <i>arte</i> (fem.)
coat, <i>vestito.</i>	to deprive, <i>privare.</i>	waterfall, <i>cascata d'acqua.</i>
	compliment, <i>complimento.</i>	Mæcenas, <i>Mecenate.</i>
	brother-in-law, <i>co-gnato.</i>	patron, <i>protettore.</i>
		a man of letters, <i>un dotto.</i>

EXERCISE XVII.

RULES 1 & 2. } 1. How shall we go to Tivoli to-day?

2. You shall walk, and I will ride. Waiter! 3. Do (N.B., p. 5.) (See Idioms with *andare*, p. 55.)

you want me, Sir? 4. I do not want you, but (See Idioms with *avere*, p. 19.)

I want to speak to the host, because I wish to know (use *volere*.)

why he charges me and — my courier more than (dativ.) *al mio* (Note a, p. 145.)

he ought for everything — we take. 5. I beg your (Cond. of *dovere*.) *tutto ciò che* [Pardon,

pardon, Sir, but we charge you and him the same as Sir] (dativ.) (dativ.) [as much as

we do others. 6. Tell — your master to come we charge] *agli altri al di*

to me at once ; I do not wish to speak to you,
(N.B., p. 167.) *subito* (use *volere*.)

but to him. 7. He is gone out, Sir.

RULE 3. } 8. Well-then, I shall speak to him another
Allora *un' altra*

time. 9. Courier, have you heard from your brother ?

10. I write to him often, but he does not answer me.
(N.B., p. 5.)

11. Sir, the tailor wishes to see you. 12. Show
(use *desiderare*.)

him in. 13. Good morning, Sir. 14. I have sent for

you, as I wish you to take my
siccome (use *volere*.) [that you may take to me the]

measure for a coat. 15. How do you wish it made?
(Pres. of *volere*.)

16. Make it (according) to the latest fashion. 17. Very
ultima

well, Sir, you shall have it. Good day.
[you will be served]

RULE 4, AND } 13. Sir, the shoemaker — has
OBS. 1 & 2. } [to you]

brought your shoes. 19. Show them to me ; I will try
[the] (i., p. 169.)

them on. He has³ made⁴ them² too⁵ tight⁶ for me¹.
[to me]

Take them back to him, and tell him to make me
(ii., p. 169.) *di*

— another pair. 20. Take them off, and I will
(N.B., p. 172.) *un altro paio*

carry them back to him immediately.
subito

OBS. 3. } 21. Waiter ! 22. Here I am. 23. Where
have you put — my boots ? 24. There they are.
i miei

25. And where is – my hat? *il mio*
 table. 27. Have – my friends come? 28. Here they
 [Are] *i miei*
 are. 29. Oh! here you are, at last. 30. How do you
al fine
 do? We are late; are we not? 31. It does not
 (Ex. I., 23.) [is it not true] (Ex. XII., 5.)
 matter. 32. Is – your courier in his room?
il nella sua

- Obs. 5. } 33. I do not know. Waiter, go and see if he
 (Note a, p. 43.)
 is there. 34. He was there only just now. 35. Have
 [now now]
or ora
 you been to Tivoli before? 36. I have not yet been
avanti ancora
 there. 37. I shall be happy to accompany you there.
 (Obs. 6, p. 171.)
 38. Have you a guide-book?

- RULES AND }
 OBS. 9. & N.B. } 39. I have² none¹. 40. Would you like
 to have one? Take this. 41. I do not wish to
questa
 deprive you of it. 42. I have two, so I can give you
così
 one. Here it is for you.

- GENERAL RULES }
 AND OBSERVATIONS. } 43. No, thank you, I know that my
 sister has one. Here is my courier, I will tell him to
 go to her and ask her to lend it me. John,
 (N.B., p. 167.) (Note a, p. 43.) *di*
 go to my sister's; tell her that I should be
 (N.B., p. 167.) (dative.) [she would do me a
 glad if she would lend me – her guide to the
 favour] (use *volere*.) *la sua guida* [of]

environs of Rome. Give — my compliments to my
 [Make] *i miei* *a mio*
 brother-in-law, and if you see roses in the garden,
 ask him for some. 44. I am going immediately. 45. I
 (ii., p. 169.) [I go] 20.
 think — we shall have some rain this evening.
 [that] (future.) (i., p. 134.)
 46. Do you think so? 47. It is very probable, as
 (Obs. 10, p. 172.) *siccome*
 we have a north wind. 48. Here is my courier with
 the guide-book; let us start. 49. At Tivoli there are
 (Obs. 7, p. 171.)
 the ruins of the temple of the Sybil, a precious monu-
 ment for the arts, and a famous waterfall which is very
che
 picturesque. Not far from Tivoli are the ruins of the
Poco lungi
 villa of Mæcenæ, the celebrated patron of men of letters.

QUESTIONS.

Come andrete in città domani?—Quanto vi ha fatto pagare l'albergatore per una stanza?—Che gli direste se vi facesse pagare di più degli altri?—Quando scriveste a vostro fratello?—Vi rispose egli?—Chi desiderava vedervi stamane?—Perchè non ha il servo fatto entrare il calzolaio quando venne a portarvi le scarpe?—Si è vostra zia fatta prender la misura d'una mantiglia o d'un vestito?—Come se lo farà fare?—Vi vanno bene le scarpe?—Perchè si è cavato gli stivali vostro fratello?—Se ne farà fare un altro paio?—Dove è la penna?—Ne avete una da prestarmi?—Dove siete?—Dove sono i miei guanti?—Son belli questi fiori. Chi veli diede?—Sanno di buono?—Aveva vostra sorella della carta sugante?—Quanti cavalli avete?—Avete detto al servo di venire da me?—Credete che pioverà oggi?—Che cosa vi è a Tivoli?—Che rovine si trovano poco lungi da Tivoli?

POSSESSIVE PRONOUNS.

THERE are six possessive pronouns, viz. :—

<i>mio</i> , my.	<i>nostro</i> , our.
<i>tuo</i> , thy.	<i>vostro</i> , your.
<i>suo</i> , his.	<i>loro</i> , their.

RULE 1.—These pronouns are generally preceded by the definite article, and vary according to gender and number as follows :—

Singular.		Plural.		As Adj.	As Subst.
Masc.	Fem.	Masc.	Fem.		
<i>il mio</i> ,	<i>la mia</i> ,	<i>i miei</i> ,	<i>le mie</i> ,	my,	mine.
<i>il tuo</i> ,	<i>la tua</i> ,	<i>i tuoi</i> ,	<i>le tue</i> ,	thy,	thine.
<i>il suo</i> ,	<i>la sua</i> ,	<i>i suoi</i> , ^a	<i>le sue</i> ,	{ his, her,	his, hers,
				{ its.	its.
<i>il nostro</i> ,	<i>la nostra</i> ,	<i>i nostri</i> ,	<i>le nostre</i> ,	our,	ours.
<i>il vostro</i> ,	<i>la vostra</i> ,	<i>i vostri</i> ,	<i>le vostre</i> ,	your,	yours.
<i>il loro</i> ,	<i>la loro</i> ,	<i>i loro</i> ,	<i>le loro</i> , ^b	their,	theirs.

RULE 2.—The above pronouns agree in gender and number, not with the *possessor*, but with the thing *possessed*; as,

Egli ha la sua penna, he has his pen.

Egli ha il suo libro, he has his book.

Ella ha la sua carta, she has her paper.

Ella ha il suo calamaio, she has her inkstand.

RULE 3.—Possessive pronouns are used without the article—

(i.) When used in the vocative case^c; as,

Come state, mio amico (or *amico mio*^d)? How do you do, my friend?

^a The poets often use *tui* and *sui* for the sake of rhyme, instead of *tuoi* and *sui*.

^b Observe that *loro* is invariable.

^c See N.B. p. 133.

^d The possessive pronoun may precede or follow the noun in Italian.

Oh, miei figli, che fate ? Oh, my sons, what are you doing ?

(ii.) Generally when immediately followed in the singular by the words

<i>signoria</i>	{ lordship, ladyship.	<i>padre, madre, father, mother.</i>
<i>eccellenza</i> , excellency.		<i>zio, zia, uncle, aunt.</i>
<i>altezza</i> , highness.		<i>nipote, nephew, niece.</i>
<i>maestà</i> , majesty.		<i>figlio, figlia, son, daughter.</i>
<i>santità</i> , holiness.		<i>fratello, sorella, brother, sister.</i>
<i>marito</i> , husband,		<i>cognato, brother-in-law.</i>
<i>moglie</i> , wife.		<i>cognata, sister-in-law.</i>
		<i>cugino, cugina, cousin.</i>

as, *Sua Santità è in Roma*, his Holiness is at Rome.

È vostro fratello in casa ? Is your brother at home ?

N.B.—The article must be used with any word in the above list—

If in the plural, or in a diminutive form.

When the pronoun follows the noun ; or is preceded by *signor, signora, signorina*, or by an adjective.

Also when, instead of *padre, madre ; marito, moglie ; fratello, sorella* ; the corresponding words *genitore, genitrice ; sposo, sposa or consorte ; germano, germana*, are used.

EXAMPLES.

Sono le vostre Signorie pronte ?

Are your Ladyships ready ?

È in casa il vostro fratellino ?

Is your little brother at home ?

È in casa il fratello vostro ?

Is your brother at home ?

Come sta il suo consorte ?

How does your husband do ?

Come sta la vostra signora madre?

How is your mother?

Dov' è la vostra bella sorella?

Where is your pretty sister?

Il mio genitore è morto.

My father is dead.

(iii.) When the pronoun precedes a substantive used in apposition with a former noun; as,

Villani scrisse la storia di Firenze, sua patria.

Villani wrote the history of Florence, his native town.

L' ho detto a Carlo, mio servitore.

I have told it to Charles, my servant.

(iv.) Generally in answering a question; as,

Di chi è questo libro? È mio.*

Whose book is this? It is mine.

(v.) When relating to a noun before mentioned, or followed by a noun taken in an indefinite sense; as,

Questo cavallo è mio, this horse is mine.

Spero di ricevere presto vostre lettere.

I hope to receive a letter from you soon.

(vi.) In the following idiomatic expressions:—

<i>È persona di mia conoscenza,</i>	He is well known to me.
<i>Salutatelo da parte mia, or</i>	Give my compliments to
<i>in nome mio,</i>	him.
<i>Sta in vostro potere,</i>	It is in your power.
<i>Per mio avviso,</i>	In my opinion.
<i>Vostro danno se non venite,</i>	So much the worse for you
	if you do not come.
<i>Lo farò suo malgrado, }</i>	I shall do it in spite of him.
<i>Lo farò a suo dispetto, }</i>	
<i>Parlerò io con vostra li-</i>	I shall speak with your
<i>cenza,</i>	
	permission.

* *È il mio* may be used, but then the expression becomes emphatic.

<i>Questo mio* cappello è inutile,</i>	This hat of mine is useless.
<i>Vado a casa mia,</i>	I go to my own house.
<i>Egli sta in casa sua,</i>	He stays in his own house.
<i>Vado io in sua vece,</i>	I am going in his stead.
<i>Casa mia è casa vostra,</i>	Dispose of my house as if it were yours.
<i>Fate a modo mio,</i>	Do as I tell you.
<i>È di mio gusto,</i>	It is according to my taste.
<i>È colpa vostra,</i>	It is your fault.
<i>Fa tutto a suo capriccio, a sua voglia, a suo senno, a suo talento, di sua testa, per amor mio,</i>	He does everything according to his whim, his will, his mind, his fancy, his imagination, for my sake.

N.B.—The following expressions admit of a double form ; as,

<i>Un mio amico me lo disse,</i>	or	{	A friend of mine told it to me.	
<i>Uno dei miei amici me lo disse,</i>				
<i>Un suo servitore v' andò,</i>	or	{	One of his servants went there.	
<i>Uno dei suoi servitori v' andò,</i>				
<i>Molti miei amici v' erano,</i>	or	{	Many of my friends were there.	
<i>Molti dei miei amici v' erano,</i>				
<i>Alcuni</i>	{	<i>miei amici^b (or dei miei amici) son morti</i>	{	Several friends of mine are dead.
<i>Alquanti</i>				
<i>Parecchi</i>				

RULE 4.—*Proprio* or *propio*, *propria* or *propia*, answering to the English word 'own,' are generally used with the article, and without the possessive pronoun before them ; as,

Abbandonarono la propria città e le proprie case. (Boc.)
They abandoned their own city and their own houses.

* Observe that the possessive pronoun never takes the article, when immediately preceded by a demonstrative pronoun.

^b Writers, and especially the poets, do not observe strictly the rules given about the use of the article before possessive pronouns. Notice the following examples :—

Questi è il mio signore. (Boc.) This is my master.

Mio ben, mio male, e mia vita. (Pet.)

My happiness, my misfortune, and my life.

RULE 5.—*Mio, tuo, suo, nostro, vostro,* loro, and miei, tuoi, suoi, &c.*, are often used substantively with the article before them, without reference to a noun previously mentioned. In these cases, a noun is understood; viz., in the singular, *proprietà* or *avere*, property; and in the plural, *compagni*, companions; *soldati*, soldiers; *parenti*, relations; *concittadini*, countrymen, &c.; as,

Spendo il mio in metter tavola. (Boc.)

I spend my *wealth* in keeping open table.

Uscirono dalla città con molti dei suoi. (Dav. T.)

They went out of the city with many of his *soldiers*.

RULE 6.—When the pronoun refers to an object not belonging to the nominative—instead of *suo, sua, suoi, sue*—*di lui* and *di lei* must be used to avoid ambiguity; as,

Tito ama Cesare e i figli di lui (or, *i di lui figli*).

Titus loves Cæsar and *his* children, (meaning Cæsar's children).

Sono di lei servo, I am her servant.

OBSERVATIONS.

1. In Italian, the possessive pronoun is left out, and the definite article substituted for it, when the noun which follows has reference to the subject of the sentence; as,

Ha perduto la testa, he has lost *his* senses.

Il giovane udendo le parole della madre. (Boc.)

The youth hearing the words of *his* mother.

Si rende venerabile ai soggetti. (Tas.)

He renders himself venerable to *his* subjects.

2. The dative personal pronoun is substituted for

In familiar style, *nostro* and *vostro* are used to denote the person who remains in one's house to dine; as,

Per oggi vi contenterete ch' ella sia nostra.

For to-day you will be contented that she should dine with us.

the possessive with nouns which refer either to the members of the body, or any part of the dress ; as,

Lasciate ch' io vi baci la mano. (GOL.)
Permit me to kiss *your* hand.

Ambo le mani per dolor mi morsi. (DAN. IN.)
I bit both *my* hands for grief.

Squarciossi i panni e si percosse il viso. (ARI.)
She tore *her* clothes and struck *her* face.

Se ti sento favellare, io ti taglierò il collo. (MAC.)
If I hear thee speak, I will cut *thy* throat.

Gli sonavano negli orecchi gli strumenti. (GOZ.)
The instruments sounded in *his* ears.

Mi sono tagliato il dito. (GOL.)
I have cut *my* finger.^a

3. In old writers and poets, the pronouns *mio*, *mia* ; *tuo*, *tua* ; *suo*, *sua*, occasionally are found changed into *mo*, *ma* ; *to*, *ta* ; *so*, *sa*, and suffixed to the words *fratello*, brother ; *sorella* or *suora*, sister ; *moglie*, wife ; *signore*, master ; as,

Sarei udito da fratelmo s' io l' aprissi. (Boc.)
I should be heard by *my* brother if I opened it.

Allora disse la suorsa alla reina. (FIOR.)
Then said *his* sister to the queen.

Ragazzo aspettato da signorso. (DAN. IN.)
A boy expected by *his* master.

MODES OF ADDRESS^a.

In Italian there are three ways of addressing a person ; viz.,

^a See Note ^b, p. 9.

In the 2nd person singular, *tu*, thou, which is named,
dar del tu, to use *thou*.

„ 2nd person plural, *voi*, you, which is named,
dar del voi, to use *you*.

„ 3rd person singular feminine, *ella* or *lei*, named,
dar del lei, to use *she*.

1. *Tu*, thou, is employed in cases of the greatest intimacy and nearest connection; in speaking to children; in authoritative and elevated style; by way of anger or scorn; and in poetry. Ex.:

Dove sei tu? or *dove sei*^a? where art thou?

2. *Voi*, you, is employed when speaking in a familiar way, and towards servants or dependents. It is usual also in commerce. Ex.:

Dove siete andato? where have you gone?

3. *Ella* or *lei*,^b representing *vostra signoria*,^c or *la signoria vostra*, your lordship, or your ladyship, *vostra maestà*, your majesty, &c., is used towards persons superior in rank, age, or office to the speaker, and also as a matter of politeness in speaking to a gentleman or lady with whom the speaker is not on terms of intimacy.

In this mode of address, the speech is supposed to be directed, not to the person, but to the title *vostra signoria*, represented by *ella*. This title being feminine, any adjective or past participle qualifying it must be likewise feminine. The possessive pronouns referring to the subject *ella*, must also be in the third person; as,

È ella stata in Francia? have you been in France?
 literally, has she been in France?

Come sta ella? or *come sta?* how do you do?
 literally, how does she do?

È contenta del suo maestro?
 are you satisfied with your master?
 literally, is she satisfied with her master?

^a See N.B., p. 5.

^b See 1, p. 173.

^c For *vostra signoria* we may write the initials only, V. S. It is often contracted into *vossignoria*.

N.B.—The same form of address is used in the 3rd person plural feminine, when speaking to more than one person, with *elleno* or *loro*, which represent *le signorie vostre*, your lordships, or your ladyships; or *loro signori*, *loro signore*, you gentlemen, you ladies; as,

Come stanno elleno? how do you do?
literally, how do they do?

OBS.—In order to acquire a facility in employing the polite mode of address in the 3rd person singular feminine, *ella*, the pupil should take up the former exercises in this book one by one, and turn them from the 2nd person plural into the 3rd singular feminine, taking care to commit again to memory the verb or verbs which precede each exercise. This will afford an opportunity for reviewing all that has been done, and will increase the pupil's facility in employing the verbs.

N.B.—The success of the pupil in mastering the language of Italian conversation will depend very much on the strict application of the above direction.

We subjoin a Model for the 1st Exercise (see p. 9):—

ENGLISH.	DANDO DEL VOI. ^a	DANDO DEL LEI.
1. Are you a native of Italy?	1. Siete <i>italiano</i> , or <i>italiana</i> ?	1. <i>È italiano</i> ?
3. Of what country is your mother?	3. <i>Di che paese è vostra madre?</i>	3. <i>Di che paese è sua madre?</i>
5. Were you in Turin last year?	5. Foste <i>in Torino l'anno passato?</i>	5. <i>Fu in Torino l'anno passato?</i>
15. Have you been to church?	15. Siete <i>stato in chiesa?</i>	15. <i>È stata in chiesa?</i>
17. Have your brothers been on the continent?	17. <i>Sono i vostri fratelli stati sul continente?</i> ^b	17. <i>Sono i suoi fratelli stati sul continente?</i> ^b

* In the above Model, those sentences of the 1st Exercise which require no changing have of course been left out.

^b In some parts of Italy the above mode of address is seldom used; but in Florence, which is the capital of Italy, the polite way, viz. *Ella*, is constantly employed in addressing a lady or a gentleman with whom the speaker is not intimately acquainted. It will be unnecessary for the pupil to practise the other way of address, *tu*, thou, as a foreigner has very seldom occasion to employ it.

VOCABULARY.

welcome, <i>benvenuto</i> .	to leave in charge of, <i>finger, dito</i> .	surgeon, <i>chirurgo</i> .
kindness, <i>bontà</i> .	<i>lasciare in consegna</i>	to cut off, <i>amputare</i> .
noise, <i>romore</i> .	<i>a.</i>	left, <i>sinistro</i> .
drum, <i>tamburo</i> .	brother-in-law, <i>co-</i>	to dislocate, <i>dislogare</i> .
to be surprised, <i>mara-</i>	<i>gnato</i> .	shoulder, <i>spalla</i> .
<i>vigliarsi</i> .	lately, <i>ultimamente</i> .	to cross, <i>varcare</i> .
to enquire after, <i>do-</i>	to squander away, <i>scialacquare</i> .	regularity, <i>regolarità</i> .
<i>mandare di</i> .	to support, <i>mante-</i>	beauty, <i>bellezza</i> .
family, <i>famiglia</i> .	<i>nere</i> .	straightness, <i>dirit-</i>
to have at heart, <i>pre-</i>	to mind, <i>badare</i> .	<i>tura</i> .
<i>mere di</i> .	to walk, <i>camminare</i> .	vivacity, <i>spirito</i> .
welfare, <i>felicità</i> .	to hurt, <i>far male a</i> .	Genoa, <i>Genova</i> .
kind, <i>cortese</i> .	to carve, <i>trinciare</i> .	port, <i>porto di mare</i> .
box, <i>scatola</i> .	to cut, <i>tagliare</i> .	commerce, <i>commercio</i> .
to mistake, <i>sbagliare</i> .		

EXERCISE XVIII.

[Dialogue between two Gentlemen addressing each other in the 3rd person singular feminine, *ella*. (See 3, p. 185.)]

1. Oh! welcome, my dear Mr. D.; give
(Rule 3, i., p. 179.) (N.B., p. 133.)
me your hand; I am glad to see you. 2. I am
(Obs. 1, p. 183.)
obliged to you for your kindness. 3. How does your
wife do? 4. Very well, thank you; she told me to
[stand] *di*
give you her compliments. 5. And¹ your⁴ little⁵ daughter,⁶
(vi., p. 181.) (ii., p. 180.)
how³ is³ (she)? 6. She^a is very well also. 7. And
[stands]
your little son, does he continue to make a great noise
[does he always make]
with his drum? 8. Yes, as usual. 9. Do not be
come il solito
surprised if I inquire after all your family, because I
have your welfare and that of all your people
di quella (Rule 5, p. 183.)

* Use the nominative pronoun in sentences 6 and 7, for clearness. (See N.B., p. 5.)

much at heart.* 10. You are very kind indeed.
 11. Have you taken my trunk with you? 12. Your
 trunk will arrive together with mine. I have left all
 [to]

my boxes at the railway station in charge of Joseph, my
 (iii., p. 181.)

servant. Here are your keys. 13. Thank you; are
 these mine? 14. Oh, no! wait a moment; I have
queste [I have

given you the wrong keys. Those are mine; here are
 mistaken keys] *Quelle*

yours. 15. Yes, you are right. Have you heard
 [Have you received news]

from your brother-in-law lately? 16. Yes, he has
 squandered away all his property; and now he does not
 (Rule 5, p. 183.)

know how to support his wife and children. 17. I am
 (Obs. 1, p. 183.)

sorry to hear it. 18. But it is his fault; he would
 (vi., p. 181.)

never do as I told him. Instead of listening (to) my
 (vi., p. 181.)

advice, he did everything according to his own
 fancy; and now he is reduced to this (condition).

questo
 So much the worse for him. 19. I will go and see
 (vi., p. 181.) [to]

what my servant is doing. 20. I will put on my hat
 [does my servant] (Obs. 2, p. 183.)

and coat, and (will) go with you; but mind, I cannot
 (Note a, p. 104.)

walk fast, I have a boot that hurts my foot. 21. Oh,
presto

here is my servant; we need not go out.
 [it is not necessary that we go out]

* Translate *mi preme molto di* (literally, 'it presses me much concerning') your welfare, &c.

22. You² will dine with us³ to-day.¹ The dinner is
 (Future of *essere*.) (Note a, p. 183.)

ready; so let us begin. 23. Mind how you carve; you
 will cut your fingers. A friend of mine once cut
 himself so badly (in) carving, that the surgeon was
in modo

obliged to cut off his left hand. 24. Since I have
Da quando

dislocated my shoulder, I cannot carve well. Will you
 carve in my stead? 25. I will do so with your permission.
 (vi., p. 181.) (vi., p. 181.)

26. Oh, by-the-bye, you were in Italy last autumn,
 were you not? 27. Yes, I went to Turin, the first
 [is it not true?] (Note a, p. 138.)

interesting Italian city after crossing the Alps. 28. Is
 (Past Participle.) *le Alpi*

it a beautiful city? 29. Turin is chiefly interesting
principalmente

for the regularity of its buildings, the beauty of its
 squares, the straightness of its streets, and the vivacity
 of its inhabitants. 30. Where did you go after

seeing Turin? 31. I went to Genoa, a port
 [to have seen]

famous for its commerce and for the beauty of its
 palaces. 32. I hope (myself) to see those places next
quei

year.

QUESTIONS.

Come sta ella?—Ha salutato sua sorella da parte mia?—Di chi è questo libro?—La disturbò mio figlio stamane?—A chi lascerà in consegna il bagaglio quando arriverà a Parigi?—Andò la Signorina B. al teatro sola o colla madre?—Ha sbagliato via nell' andare dalla Signora D.?—Perchè è povero suo cognato?—Ha ella scritto questa lettera di propria mano?—Come stanno i

suoi?—Perchè non trincia?—Che storia scrisse il Villani?—Si metterebbe il vestito nuovo se uscisse?—Con chi andrà al concerto?—Ha mai varcato le Alpi?—Come interessa Torino?—Che città è Genova?

N.B.—The pupil should put the questions following former Exercises to the master, addressing him with *ella*. (See Obs., p. 186.)

DEMONSTRATIVE PRONOUNS.

Some demonstrative pronouns are employed adjectively both for persons and things, and substantively for things only. Others can only be used substantively for persons.

I. Those which are used adjectively and substantively for things, are

Singular.		Plural.	
Masc.	Fem.	Masc.	Fem.
<i>Questo</i>	<i>questa</i> ^a	<i>questi</i>	<i>queste</i>
<i>cotesto</i>	<i>cotesta</i>	<i>cotesti</i>	<i>coteste</i>
<i>quello</i>	<i>quella</i>	<i>quelli</i>	<i>quelle</i>
this.		these.	
} that.		} those.	

N.B.—*Quello*, *quelli* are used before *s* followed by a consonant, or *z*, and at the end of the sentence. Before any other consonants, *quel* for the singular, and *quei* for the plural, must be employed; and before vowels *quell'* and *quegli*; as,

Singular.	Plural.
<i>Quello specchio è rotto.</i>	<i>Quegli specchi sono rotti.</i>
That looking - glass is broken.	Those looking - glasses are broken.
<i>Quell' amico mio.</i>	<i>Quegli amici miei.</i>
That friend of mine.	Those friends of mine.
<i>Quel libro è mio.</i>	<i>Quei libri sono miei.</i>
That book is mine.	Those books are mine.

^a The poets use *esto*, *esta*, &c., for *questo*, *questa*, &c.; as, *D'esto secolo gli amici* (BET.), the friends of this century.

RULE 1.—*Questo, questa,*^a &c., are used to point out objects near the speaker; as,

Questo cappello è mio, this hat is mine.

Con queste penne non posso scrivere, I cannot write with these pens.

RULE 2.—*Cotesto, cotesta,*^b &c., are employed to denote objects near the person addressed; as,

Prendete questo libro, e portatemi cotesto.

Take this book, and bring me that one (meaning that near you).

RULE 3.—*Quello, quella,* &c., are used to point out objects distant both from the speaker and the person addressed; as,

Andatemi a prendere quello specchio, go and fetch me that looking-glass (meaning the looking-glass distant alike from me and you).

N.B.—The two last rules are disregarded in conversation, *quello* being used to indicate both the object near the person spoken to, and the one distant both from the speaker and the person to whom he speaks.

OBSERVATIONS.

1. *Questo* and *quello* are used substantively for 'this thing' and 'that thing'; as,

Fate questo, non fate quello, do this thing, do not do that.

2. *Ciò* is a word which means the same as *questo* and *quello*; but it is invariable, and can only be used substantively; as,

Chi ha fatto ciò? who has done this (or that) thing?

3. *Questo* is found used alone, in some peculiar sentences, with a noun understood; as,

^a See Note ^a, p. 26.

^b *Cotesto, cotesta*, are frequently spelt *codesto, codesta*, &c.

In questo ella sopravvenne (momento understood).

At this (moment) she came up.

Io son venuto a questo (fine, stato).

I am come to this (end, condition).

4. *Quello* and *questo* are used as relative pronouns in the sense of 'the former' and 'the latter,' or 'the one' and 'the other'; as,

Scegli fra la fortuna e la virtù; quella può farti ricco, questa solo felice.

Choose between fortune and virtue; the former can make thee rich, the latter alone happy.

II. The demonstrative pronouns, used substantively for persons only, are

		Singular.			Plural.
Masc.		Fem.		Masc. & Fem.	
<i>questi</i>	} this man.	<i>costei</i> , this woman.	<i>costoro</i>	{	these men,
<i>costui</i>					these women.
<i>cotesti</i>	} that man.	<i>cotestei</i> , that woman.	<i>cotestoro</i>	{	those men,
<i>cotestui</i>					those women.
<i>quegli</i>	} that man.	<i>colei</i> , that woman.	<i>coloro</i>	{	those men,
<i>colui</i>					those women.

OBSERVATIONS.

1. Instead of the pronouns in II., we may use, *questo signore, questo uomo*, this gentleman, this man; *quella signora, quella donna*, that lady, that woman, &c. (See also Rules 1, 2, 3, p. 191.)

2. *Quegli* and *questi* may also be used for 'the former' and 'the latter' (see Obs. 4, above); as,

Dante e Milton furono due grandi poeti: quegli fu italiano e questi inglese.

Dante and Milton were two great poets: the former was an Italian and the latter an Englishman.

3. In conversation, *costui, costei, costoro, coloro*, convey a meaning of contempt; as, *Chi è costui*, who is this fellow? In poetry, however, they are used in the sense

of highest admiration. Thus Dante, speaking of Virgil, says, *Quando io vidi costui nel gran diserto*, when I saw this man in the great forest.

4. The above pronouns are found applied to things, when the object is personified. Thus Dante, speaking of a lion, says, *Questi pareva che contra me venesse*, this one came against me, as it appeared.

VOCABULARY.

jeweller, <i>gioielliere</i> .	diamond, <i>diamante</i> .	article, <i>articolo</i> .
ring, <i>anello</i> .	water, <i>acqua</i> .	customer, <i>avventore</i> .
window (of a shop), <i>vetrina</i> .	dear, <i>caro</i> .	chain, <i>catena</i> .
to set, <i>montare</i> .	plain, <i>semplice</i> .	to deceive, <i>ingannare</i> .
stone, <i>pietra</i> .	jewel, <i>gioiello</i> .	earring, <i>orecchino</i> .
to cost, to be worth, <i>valere</i> .	to buy, <i>comprare</i> .	brooch, <i>spillone</i> (mas.)
a piece of twenty francs, <i>un napo-</i> <i>leone d'oro</i> .	bracelet, <i>braccialetto</i> .	coral, <i>corallo</i> .
	necklace, <i>collana</i> .	to stay, <i>fermarsi</i> .
	shop, <i>bottega</i> .	to live, <i>dimorare</i> .
	cheap, <i>a buon mer-</i> <i>cato</i> .	moderate, <i>temperato</i> .
		sure, <i>certo</i> .

EXERCISE XIX.

[Dialogue between a lady and a jeweller.]

N.B.—The lady addresses in the 2nd person plural, and the jeweller in the 3rd person singular.

1. I should like to see some of those rings —
(conditional of *volere*.) *alcuni* (N.B., p. 190) *che*
you have in your window.
2. Yes, madam; would you like one of these rings set in precious stones? They are now in fashion.
3. What is the price of this one?
[How much costs] (Obs. 1, p. 191.)
4. That one is worth forty twenty-franc pieces; as you see, the diamond is of the finest water.
5. It is too
(Obs. 1, p. 149.)
dear. Show me — one of those plain (ones).
[of them]
6. These are each³ worth ten¹ twenty-franc pieces².
[the one]

7. You sell ^(Rule 1, p. 179.) your jewels very dear. I once bought a bracelet and a necklace in that shop opposite, and they *dirimpetto* did, not charge me so much. 8. Those who sell *che* their things cheap cannot give good articles to their customers. Where did you buy that watch and that chain? 9. The man who sold me these has ^(II, p. 192.) *che* deceived me. This watch does not go. 10. You see, then, madam, that it is as I tell you. Which will *dunque* *che* *Quale* you have of these two? 11. I shall take this one. 12. Would you like a pair of those earrings, or one of these brooches? 13. Not to-day, thank you. Where² does this⁴ mosaic⁵ come³ from¹? 14. This small mosaic comes from Rome, and that large mosaic from Florence. 15. And are these corals from Naples? *di* 16. Yes, madam. Have you been long in this country? 17. Only two months. I stayed one month in Naples, and another in Turin; I find the climate in the former ^(Rule 1, p. 121.) (city) too warm, and in the latter too cold (for me). 18. You must go and live in Central² Italy¹, where you ^(Note a, p. 43.) ^{(Obs. 1 (il.), p. 135.)} ^(Obs. 3, p. 41.) have a more moderate climate. 19. Oh! that is what I should like. 20. Go to Pistoja, to Lucca, ^(Note a, p. 17.) and I am sure you will like to live in those places.

QUESTIONS.

Dove ha comprato il suo oriuolo?—Le piace più il mosaico di Roma o quello di Firenze?—Quanto vale

questo spillone?—Chi è questi?—Ha il di lei gioielliere molti avventori?—L'ha pagata cara la sua catena?—Che regalo farà a sua sorella?—Sono di moda questi orecchini?—Da dove vengono i migliori corali?—In qual parte d'Italia le piacerebbe dimorare?—Chi è quella signora che dimora dirimpetto alla sua casa? 7.—Che anello vuole?—Come farà montare il suo braccialetto?

RELATIVE PRONOUNS.

The relative pronouns are *che*, *cui*, *il quale*, *who*, *that*, *which*; and all of them are applied both to persons and things, and are declined as follows:—

Singular—Masculine and Feminine.

Nom.	<i>che</i> ,	<i>il quale</i> ,	<i>la quale</i> ,	who, that, which.
Gen.	<i>di cui</i> ,	<i>del quale</i> ,	<i>della quale</i> ,	of whom, that, which.
Dat.	<i>a cui</i> ,	<i>al quale</i> ,	<i>alla quale</i> ,	to whom, that, which.
Acc.	<i>che</i> , <i>cui</i> ,	<i>il quale</i> ,	<i>la quale</i> ,	whom, that, which.
	<i>da cui</i> ,	<i>dal quale</i> ,	<i>dalla quale</i> ,	from whom, that, which.
Abl.	$\left. \begin{array}{l} \textit{per} \\ \textit{in} \\ \textit{con} \\ \textit{\&c.} \end{array} \right\} \textit{cui, \&c.}$			

Plural—Masculine and Feminine.

Nom.	<i>che</i> ,	<i>i quali</i> ,	<i>le quali</i> ,	who, that, which.
Gen.	<i>di cui</i> ,	<i>dei quali</i> ,	<i>delle quali</i> ,	of whom, that, which.
Dat.	<i>a cui</i> ,	<i>ai quali</i> ,	<i>alle quali</i> ,	to whom, that, which.
Acc.	<i>che</i> , <i>cui</i> ,	<i>i quali</i> ,	<i>le quali</i> ,	whom, that, which.
Abl.	<i>da cui</i> ,	<i>dai quali</i> ,	<i>dalle quali</i> ,	from whom, that, which.

N.B.—The poets often use *quai* for *quali*.

RULE 1.—*Che* is invariable, and is chiefly used in the nominative and accusative; but it is sometimes found used in other cases, instead of *cui*, when it relates to things; as,

La materia di che^a parlate. (DAV.)
The subject you are speaking of.

* The relative pronoun must always be expressed in Italian, even where it is understood in English; as,

La lettera che scrivo, the letter I write.

RULE 2.—*Cui* is never employed in the nominative, and very seldom in the accusative. In the genitive and dative cases, when it precedes the noun to which it relates, it is generally used without the preposition, and often stands between the article and the noun; as,

Si scontrò in un gentiluomo, il cui nome era Torello.
(Boc.)

He met a gentleman whose name was Torello.

Foi cui fortuna ha posto il freno. (PET.)

You on whom fortune has placed the bridle.

RULE 3.—*Quale*, as a relative pronoun, is always preceded by the definite article. It is used in all cases, and, as it agrees with the noun to which it relates, ought to be employed instead of *che* or *cui* when necessary for the clearness of the sentence.

Filomena la quale discretissima era. (Boc.)

Filomena who was very prudent.

OBSERVATIONS.

1. *Onde*^a is a word which includes within itself the preposition and the pronoun, and it has the same sense as that of *del quale*, *di cui*, *dalla quale*, *da cui*, &c.; as

Di lor progenie discese il buon e cortese re Artù, onde i romanzi bretoni fanno menzione. (VIL.)

Of their lineage descended the good and courteous King Arthur, of whom the British tales make mention.

2. *Che* is used substantively with the definite article before it, when it has reference to the whole preceding sentence; as,

Convien che i dotti siano modesti, il che forma la loro maggior gloria.

It is necessary that learned men should be modest, a thing which forms their greatest glory.

^a *Onde* or *donde* is also an adverb, and means 'whence,' or 'from where'; as, *Onde venite?* whence do you come? It means also 'wherewith'; as, *Ho molti debiti, e non ho onde soddisfarli*, I have many debts, and I have not wherewith to pay them.

3. *Che*, with or without a grave accent on the *e*, is used in the sense of *perchè*, 'because' or 'for'; as,

Comandatemi che io desidero servirvi.

Command me, for it is my wish to serve you.

4. *Che*, when coming after a verb conjugated negatively, means 'nothing' or 'but,' in the sense of 'only'; as,

Non avete che un cavallo, you have but one horse.

Non ho che fare, I have nothing to do.

5. *Chè*, with an accent on the *e*, is used as an interjection expressing denial, and may mean 'why'; as,

Chè! non credete niente, No! do not believe anything.

Chè non andate? why do you not go?

6. *Che* is used to express comparison, and means the same as the word 'than.' (See Rule 3, p. 144.)

7. *Che* is used as a conjunction in the sense of 'that,' and it is often expressed in Italian in cases where it is not necessary in English; as,

Credete che sia tardi? do you think it is late?

Spero che mi scriverete, I hope you will write to me.

8. *Che*, when immediately preceded by the negative *non*, answers the purpose of the English conjunctions, 'much more,' 'much less,' 'as well as'; as,

Spero trovar pietà, non che perdono. (PET.)

I hope to find pity, as well as pardon.

Un volume non basterebbe, non che una lettera. (BEN.)

A volume would not be enough, much less a letter.

9. *Che* sometimes stands for 'as.' Ex.:

Un giorno che veniva a visitarci.

One day as he was coming to visit us.

10. *Che*, preceded by the demonstrative pronoun *quello*, or *quel*, or *ciò*, is used to render 'that' or 'what' in the sense of 'that which.' (See Note^a, p. 17.)

11. *Che*, or *di cui*, *del quale*, *a cui*, &c., preceded by the demonstrative pronoun *quello* or *quella*, is used to render 'the one who,' 'which,' or 'that'; 'the one of whom,' or 'to whom,' 'which,' &c.; as,

^a See Note^b, p. 29.

Che libro volete dire? Quello che mi regalaste.

What book do you mean? The one that you gave me.

Parlo di quella a cui diedi un fiore.

I speak of the one to whom I gave a flower.

12. *Che* has also the meaning of *in cui* or *nel quale*, 'in which'; as,

Mi trovai in una selva oscura che la diritta via era smarrita. (DAN. IN.)

I found myself in a dark forest in which the straight way was lost.

13. *Che* has the meaning of 'whether' in sentences like the following:—*Che veniate o no*, whether you come or not.

14. *Quale* or *qual* has sometimes the meaning of some,' and sometimes of 'such as,' or 'like'; as,

È qual lasciò ferito e qual ucciso. (ARI.)

And some he left wounded and some dead.

Quale i fioretti dal notturno gelo, &c. (DAN. IN.)

Like the young flowers by the nightly frost, &c.

INTERROGATIVE PRONOUNS.

The interrogative pronouns are *chi?* who? *che?* what? *quale?* pl. *quali?* which? as,

Chi siete? who are you?

Di chi è la colpa? whose^b fault is it?

Che volete? what do you want?

Quale^c di queste penne è la vostra?

Which of these pens is yours?

^a *Che cosa* may be used to render 'what'; as,

Che cosa è sonno se non immagine di morte?

What is sleep but the image of death?

^b Notice that the word 'whose' must be rendered in Italian by *di chi*, when it has an interrogative sense; and by *di cui* or *del quale* when used in a relative sense; as,

Di chi son queste carte? whose papers are these?

Una donna la di cui virtù è celebre.

A woman whose virtue is celebrated.

^c *Quale* takes the definite article before it only when it is used as a relative pronoun.

OBSERVATIONS.

1. *Che*, as an interrogative, always means 'what'; *quale* may mean 'which,' 'what,' or 'who'; and *chi* has always the sense of 'who' or 'whom.'

2. *Che* and *quale* are used in an exclamatory way in the sense of 'what,' in which case no indefinite article is used in Italian; as,

Che bella donna! what a beautiful woman!

Qual prodigio! what a prodigy!

Che peccato! what a pity!

3. *Chi* is also used as a singular indefinite pronoun in the sense of 'he who,' 'she who,' 'the one who,' 'any person who,' 'some person who,' 'whoever,' 'whosoever'; as,

Chi va lontan dalla sua patria. (ARI.)

He who goes far from his own country.

Chi ha la sanità è ricco. (PROVERB.)

Whoever enjoys health is rich.

Nè sarà in Italia chi vi s' opponga. (GUI.)

Nor will there be anyone in Italy who will oppose himself to it.

N.B.—'He who,' 'she who,' 'the man who,' &c., may likewise be rendered in Italian by *colui che*, or *colei che*; as,

Ma colui che arriva al principato, &c. (MAC.)

But he who arrives at the princely power, &c.

See also Obs. 11, p. 197.

VOCABULARY.

intimate, *intimo*.

countess, *contessa*.

to marry, *sposare*.

gentleman, *signore*.

card, *biglietto di visita*.

to laugh, *ridere*.

to mean, *voler dire*.

edition, *edizione*.

paradise, *paradiso*.

to belong, *appartenere*.

lady, *signora*.

Venetian, *veneziano*.

binding, *legatura*.

university, *università*.

splendid, *splendido*.

cathedral, *cattedrale*.

renowned, *rinomato*.

curious, *curiosa*.

tomb, *tomba*.

priest, *prete*.

a few, *pochi*.

soon, *subito*.

after, *dopo*.

dark, *buio*.

EXERCISE XX.

[Dialogue between two intimate friends. (See 1, p. 185.)]

1. Who knocks at the door? 2. It is I who
(Obs. 12, p. 173.)
knock. 3. Oh! come in, John; you know that I am
(Ex. IV., No. 7.)
always glad to see you. 4. Is it your sister who is
contento di
playing (on) the harp? 5. No, it is the daughter of
the countess whose brother will marry my aunt.
(Note b, p. 198.)
6. Oh! the gentleman to whom I gave my card yesterday. 7. No, not the one you gave your card to,
(Obs. 11, p. 197, and Note a, p. 196.)
but the gentleman who made us (all) laugh so much.
8. I know whom you mean now. What a beautiful
(Obs. 2, p. 199.)
edition of Milton's Paradise Lost you have here,
(N.B., p. 132.)
Charles; to whom does it belong? 9. It belongs to the
lady with whom we dined yesterday, and at whose house
I made your acquaintance. 10. You may as well say,
anche
the house I come from, and in which I live. This edition
(Note a, p. 196.)
is better than the one that I have at home. 11. Which
do you mean? 12. The one with the Venetian binding,
which I showed you yesterday. I have but one edition.
(Obs. 4, p. 197.)
13. I — have only two. 14. What did you see in
[of them]
your journey from Florence to Rome? 15. The first
day I saw Siena, (which is a) town that has a celebrated
university and a splendid cathedral. From Siena I
went to Orvieto, through a country which is very

picturesque, and arrived the next^a day¹ at Montefiascone,
dopo

(a) place renowned for good wine. In this town there is the curious tomb of Giovanni Defoneris, (a) priest who, passing through this town, went into the hotel, and found the wine so good that he stopped there a few days, and drank so much that he soon afterwards died. The third day I passed Viterbo, Ronciglione, and La Storta, and arrived at Rome when it was dark.

QUESTIONS.

A chi hai scritto stamane?—Donde^a viene la tua serva?
 —Chi sposò la tua amica?—Credi che sia vero quel che dice tuo fratello?—Chi chiami tu ricco?—Chi stimi più felice, colui che lavora o colui che non fa niente tutto il giorno?—Non avevi che^b fare quando eri in campagna?—Di chi è questo libro?—Quale di questi due quadri ti piace più?—Puoì darmi l'indirizzo del signore la cui^c figlia vidi ieri sera da te?—Hai dato il tuo biglietto di visita a quella signora che cantò od a quella che suonò l'arpa?—Con chi pranzi oggi?—Dove facesti la conoscenza della signora che incontrai in casa tua?—Quante edizioni delle opere di Milton hai?—Che cosa possiede Siena?—È bella la campagna tra Siena ed Orvieto?—Perchè è rinomato Montefiascone?—Chi era Giovanni Defoneris?

INDEFINITE PRONOUNS.

Indefinite Pronouns may be divided into four classes:—

1. Those used substantively for *persons*.
2. " " substantively for *things*.
3. " " substantively for *persons and things*.
4. " " adjectively for *persons and things*.

^a See Note ^a, p. 196.

^b See Obs. 4, p. 197.

^c See Rule 2, p. 196.

CLASS I.

The indefinite pronouns used substantively for *per* are—

<i>altri</i>	other, some other.	} invariable.
<i>altrui</i>	other or others.	
<i>chi^a</i>	he who, some one who, some person who.	
<i>chiunque</i>	whoever.	
<i>tutti</i>	all, everybody.	
<i>si^b</i>	one, they, people.	
<i>chicchesia</i>	} whosoever or whom- soever.	Pl. { <i>chicchesian</i> <i>chisivoglia</i>
<i>chisivoglia</i>		
<i>veruno^c, f. veruna</i>	} no one, nobody. [No plura	
<i>nessuno, f. nessuna</i>		
<i>niuno, f. niuna</i>		
<i>taluno, f. taluna, pl. taluni, f. talune,</i>	a cert	
<i>qualcuno, f. qualcuna, pl. qualcuni, f. qualcune,</i>	persc	
	some o	somebo

N.B.—The above pronouns take no article before them.

OBSERVATIONS.

1. *Altri* has no plural, is employed in the nominative and accusative only, and is sometimes used in the sense of 'one person' and 'another person'; as,

Altri cade, altri fugge, altri s' appiatta. (ARI.)

One falls, another flees, another squats down.

N.B.—In a familiar style, *altri* is used after *noi* and *voi*, as an expletive; as,

Noi altri fiorentini siamo ricchi.

We Florentines are rich.

Voi altri siete pazzi, you are madmen.

2. *Altrui* is used for the singular and plural, has

^a See Obs. 3, p. 199.

^b See Obs. 3, p. 41.

^c See Note ^a, p. 18.

nominative, and in the genitive and dative is often employed without a preposition; as,

Non fare altrui ciò che per te non vuoi.

Do not do to others that which you do not wish for yourself.

3. *Altrui*, preceded by the definite article in the singular, signifies 'the property of others'; as,

Non toglier l' altrui (or la roba d' altri).

Do not take the property of others.

4. *Tutti* takes the verb in the plural; as,

Tutti lo dicono, everybody says so.

5. *Chiunque*, *chicchesia*, and *chisivoglia* all mean the same; but *chiunque* is only used in the singular, whilst the two other pronouns have also the plural *chicchiesiano* and *chisivogliano*. *Chicchesia* and *chisivoglia* are seldom used; but when employed they are followed by the conjunction *che*, and take the verb in the subjunctive, like *chiunque*. (See Note ^a, p. 63.)

CLASS II.

The indefinite pronouns used substantively for *things*, are,

<i>Checchè</i>	} whatever, whatsoever.
<i>Checchesia^a</i>	
<i>Checchesivoglia</i>	
<i>Nulla, niente</i> , nothing.	
<i>Tutto</i> , all.	

OBSERVATIONS.

1. *Tutto* is found used with or without the article before it; as,

E quel savio gentil che tutto seppe. (DAN. IN.)

And that mild sage who knew all.

Quel Dio che vede il tutto. (DAV.)

That God who sees all.

^a What has been said about *chiunque*, *chicchesia*, and *chisivoglia*, is applicable also to the above three pronouns. (See Obs. 5 above.)

2. *Nulla* and *niente* mean 'something,' 'anything' when they come after a verb not preceded by the negative *non*; as (see Note^a, p. 18),

Volete niente? do you want anything?

Direte nulla in mio favore?

Will you say something in my favour?

3. *Nulla* and *niente*, when followed by an adjective take the preposition *di*, and when followed by a verb the preposition *da*; as,

Non avete niente di buono, you have nothing good

Non ho nulla da fare, I have nothing to do.

4. *Nulla* and *niente* are sometimes preceded by an article; as,

Tutto questo è un niente, all this is nothing.

Dio creò il mondo dal nulla.

God created the world from nothing.

CLASS III.

The indefinite pronouns used substantively for persons and things, are:—

<i>uno</i>	one	} with the feminine in <i>a</i> , <i>u</i> <i>altra</i> , &c., but without plu
<i>altro</i> ^a	other	
<i>ciascuno</i> ...	} each one	
<i>ciascheduno</i>		
<i>alcuno</i>	anybody,	
	some one	
<i>qualcheduno</i> }	} some one	
<i>qualcuno</i> ...		
<i>taluno</i>	some one	
<i>ognuno</i>	every one	
<i>tale</i>	such a one	} for both genders, with the plu in <i>i</i> , <i>tali</i> or <i>tai</i> , &c.
<i>quale</i> ...	some, other	
<i>cotale</i> ...	such a one	

^a 'either the one or the other,' is rendered in Italian *o l' uno o l' altro*; and 'neither,' or 'neither . . . nor' ('neither one nor the other') by *nè l' uno nè l' altro*; as,

O l' uno o l' altro ha torto, either the one or the other is wrong
Nè l' uno nè l' altro ha ragione, neither is right.

OBSERVATIONS.

1. *Uno* used in contrast with *altro* takes the definite article, and then it can also be employed in the plural; as,

Perfida l' una e l' altro è traditore. (ARL.)

The one is perfidious, and the other a traitor.

Gli uni e gli altri son mille. (TAS.)

literally, The ones and the others are a thousand.

2. *Altro* is used to render 'else'; as,

Datemi qualche cosa altro.

Give me something else.

Non lo trovo in nessun altro luogo.

I find him nowhere else.

La troverete in qualche altro luogo.

You will find her somewhere else.

3. *Altro*, repeated in the same sentence, signifies 'one thing' and 'another thing'; as,

Altro è parlar di morte, altro è morire. (MAF.)

It is one thing to talk of death, another thing to die.

4. *Altro* has often the meaning of 'something else,' 'anything else'; and when following a verb conjugated negatively, it means 'nothing else'; as,

Avete altro? have you anything else?

Non ho altro, I have nothing else.

5. *Per altro* signifies 'on the other hand,' 'however'; as,

È d'un temperamento collerico, per altro ha buon cuore.

He is of an irritable temper; however, he has a good heart (is generous).

6. *Senz' altro* means 'undoubtedly'; as,

Egli verrà senz' altro, he will come undoubtedly.

7. *Tutt' altro* has the signification of 'quite the contrary'; and *altro* is sometimes an interjection used in answering a question, and then means 'very'; as,

Siete tutt' altro di quel ch' eravate.

You are quite the contrary of what you were.

È ricco il vostro amico? Altro!

Is your friend rich? Very!

8. *L'un l'altro* are used to express 'each other' or 'one another.' (See Note ^a, p. 40.)

CLASS IV.

The Indefinite Pronouns used adjectively for *Persons* and *Things* are—

<i>uno</i>	one, a, an	} with their feminine in <i>a</i> , <i>una</i> , &c.
<i>un altro</i> ...	another	
<i>ogni</i>	every	} invariable. Used for both genders, but only in the singular.
<i>qualche</i> ...	some	
<i>qualunque</i>	any, whatever ^a	
<i>qualsisia</i> ...	} any whatever	} with their plurals, <i>qualisiano</i> , <i>qualsivogliano</i> .
<i>qualsivoglia</i>		
<i>alcuno</i>	some, a few	} with their feminines and plurals, <i>alcuna</i> , <i>alcuni</i> , <i>alcune</i> , &c.
<i>ciascuno</i>	each	
<i>tanto</i>	} ... so much	
<i>cotanto</i>		
<i>alquanto</i> ...	somewhat, a little	
<i>altrettanto</i> ...	as much	
<i>medesimo</i>	} same	
<i>stesso</i>		
<i>poco</i>	little	
<i>molto</i>	much	
<i>troppo</i>	too much	
<i>tutto</i>	all, the whole	
<i>certo</i>	certain	
<i>altro</i>	other	
<i>veruno, nessuno,</i>	} no one	
<i>niuno, nullo^b</i>		

^a 'Whatever' and 'however,' when indefinite pronouns, are rendered sometimes by *per* or *per quanto*, *per quanta*, for the singular, and by *per quanti* or *per quante* for the plural; as,

Per potere ch' egli abbia, whatever power he may have.

Per quanto egli sia miserabile, however wretched he may be.

Per quanti sforzi facciate, whatever efforts you may make.

^b *Nullo* is seldom used.

<i>tal</i> or <i>tal</i>	} such	{ for both genders, with their plurals
<i>cotal</i> or <i>cotal</i>		
<i>parecchi</i> , m., <i>parecchie</i> ^a , f., several	} only used in the	{ plural.
<i>più</i> ^b		
<i>ambo</i> , or <i>ambe</i> , or <i>ambi</i>	} both	{ for both genders, used in the plur. only.
<i>ambeduo</i> , or <i>ambedue</i> , or <i>ambedui</i>		
<i>entrambi</i>		

OBSERVATIONS.

1. *Ogni*, every; *qualche*, some; and *qualunque*, any are always followed by a singular noun; the word *Ognissanti*, All Saints' Day, and the nouns following cardinal numbers, excepted; as,

Lo vedo ogni quattro giorni.
I see him every four days.

2. *Tutto*, all, the whole^c, preceding a noun, is always followed by the definite article; as,

Tutto il mondo è sossopra.
The whole world is upside-down.
Tutte le donne sono angeli.
All women are angels.

N.B.—*Tutto* used after the verb, and referring to the subject of the sentence, has no article; as,

Erano tutti uomini, they were all men.

3. *Tutto* is often followed by the word *quanto*, and the expressions *tutto quanto* or *tutta quanta*, plural *tutti quanti*, or *tutte quante*, are used to signify 'the whole without exception'; as,

Perirono tutti quanti, all perished, without exception.

4. *Tutti* and *tutte*, followed by a cardinal number, take the conjunction *e*; as,

^a See N.B., p. 140.

^b See Note ^d, p. 146.

^c 'The whole,' taken substantively, is rendered by *il tutto*. (See Obs. 1, p. 203.)

Erano tutte e due morte, both the women were dead
Tutti e quattro perirono, they perished all four.

5. *Tutti* and *tutte* are not followed by any preposition in such expressions as the following:—

tutte voi, all of you; *tutti noi*, all of us.

6. *Tuttodì*, *tutto giorno*, are adverbial phrases which express 'continually'; as,

Queste cose si vedono tuttodì.

These things are seen continually.

7. *Tutto tutto* or *tututto* is found used emphatically by writers for 'all'; as,

L'anima mia tututta gli apro. (Boc.)

I open to her all my mind.

8. *Tale*, 'such'; *medesimo* or *stesso*, 'same,' are for use substantively; as,

È un tale che mi tormenta.

He is a person who torments me.

Avete veduto quel tale?

Have you seen that so-and-so?

Non sono gli stessi.

They are not the same.

N.B.—We say also, *un certo tale*, *un certo Tedesco* certain person, a certain German.

9. *Tale* with *quale* is used to form a comparison. (f. Obs. 3, p. 147.)

10. *Ambo*, *entrambi*, &c., 'both,' when preceding a noun are followed by the definite article, but before a verb they are used without the article; as,

Ambo le mani per dolor mi morsi. (DAN. IN.)

I bit both my hands for grief.

Furono entrambi condannati.

They were both condemned.

VOCABULARY.

to spend, *passare*.
 play, *commedia*.
 party, *serata*.
 theatre, *teatro*.

world, *mondo*.
 appetite, *appetito*.
 royal, *reale*.
 sure, *certo*.

to be abroad, *viaggiare*.
 library, *libreria*.
 relation, *parente*.

EXERCISE XXI.

[Dialogue between an English and an Italian gentleman.

They will address each other in the polite way.]

CLASS I. OF }
INDEF. PRON. }

1. How do people spend the evening in Milan? 2. Everybody goes out to enjoy himself; one goes to the opera, another to the play, and another to a party. 3. Is it true that "La Scala" is the largest theatre in the world? 4. Everybody says so. Have you

(Note a, p. 149.)

(Obs. 4, p. 203.)

not seen it yet? Whoever comes to Milan should go to see it. 5. Do you know anybody who could take me

alcuno

(use *condurre*.)

there? 6. I know nobody. Did you not meet some one you know at Mrs. B.'s yesterday? 7. Nobody. A certain person spoke to me in Italian; but I could not understand him. 8. Was there no one who could speak English? 9. Nobody.

CLASS II. OF }
INDEF. PRON. }

10. Have you had anything this [taken]

morning? 11. I have eaten nothing yet. 12. Do you want anything? 13. No, thank you; whatever you may give me, I have no appetite. 14. Have you everything you want? 15. Everything.

(Note a, p. 195.)

[I have all]

CLASS III. OF }
INDEF. PRON. }

16. Did you see any of your brothers yesterday? 17. I have seen neither (of them). 18. Are you sure that one of your two sisters will come to Italy next year? 19. Yes; either the one or the other will come undoubtedly. 20. Does your eldest sister know many languages? 21. Yes, she knows several modern languages; however, she does not speak them fluently, because she has not been abroad. 22. After — she

has been in Italy, will she go somewhere else? 23. She will go nowhere else next year. 24. Do you think your brother is better now than he was?
(use *stare*)
[stood]

25. Quite the contrary; he is very poorly indeed, and always talks of death. 26. It is one thing to talk of death, and another to die.

CLASS IV. OF INDEF. PRON. }
 AND THE THREE OTHER CLASSES. } 27. Have you any books here? 28. Yes, I have a few. Should you like to read some, here is all my library. 29. Have you any guide-book for Italy? I want to see how many ways there are leading from Rome to Naples. 30. I can tell — you,
[it to]

because I have been several times from Rome to Naples, sometimes in company with some ladies and gentlemen, and sometimes with some of my friends and relations. There are two principal ways: one by Terracina, and another one by Piperno. I have been both ways. The
per [done]

former is the more interesting. Each day you travel you find some beautiful place; but none is so magnificent as the Royal Palace at Caserta.
[of]

QUESTIONS.

Come sogliono passare la sera i Milanesi?—Qual è il più gran teatro del mondo?—Conosce ella alcuno in Firenze?—Non è venuto nessuno a trovarla oggi?—Chi le parlò alla serata della Signora B.?—Ha bisogno di niente?—Che cosa ha?—Occupi ella una parte o il tutto di questa casa?—Conosce ella meglio Roma o Napoli?—Ha il mal di capo o il mal di denti?—Andrà ella in qualche luogo domani?—Resterà tutta la state in città?—Quante vie conducono da Roma a Napoli?—Qual' è la più interessante?—Con chi è andata al teatro?

CHAPTER IX.

ADVERBS.

ADVERBS are indeclinable in Italian, as in English.

RULE 1.—Many adverbs are formed by adding *mente* to the feminine adjective ending either in *a* or *e*; as, ,
generosa, generosamente ... generous, generously.
felice, felicemente happy, happily.

N.B.—Adjectives ending in *le* or *re* drop the final *e* in forming the adverb; as,

facile, facilmente easy, easily.
regolare, regolarmente ... regular, regularly.

RULE 2.—Adverbs in the superlative degree are formed by adding *mente* to the feminine superlative; as,
felicissima, felicissimamente.

OBSERVATIONS.

1. Some adjectives are sometimes used as adverbs, and, as such, are of course invariable. The following is a list of the principal adjectives thus used:—

<i>chiaro</i> , clear.	<i>sodo</i> , firm.
<i>aperto</i> , open.	<i>felice</i> , happy.
<i>schietto</i> , free.	<i>sano</i> , healthy.
<i>dolce</i> , sweet.	<i>sommesso</i> , submissive, low.
<i>giusto</i> , just.	

Ex.: *Parlate chiaro*, speak plainly.
Vivete felice, live happily.

2. Some words are sometimes adverbs and sometimes adjectives^a; such as,
alto, high, or highly. *basso*, low, or lowly.

^a See Note ^a, p. 141.

<i>caro</i> , dear, dearly.	<i>spesso</i> , frequent, frequently.
<i>diritto</i> , straight.	<i>presto</i> , quick, quickly.
<i>piano</i> { smooth, smoothly,	<i>troppo</i> , too-much, too.
{ slow, slowly.	<i>vicino</i> , near.
<i>rado</i> , rare, rarely.	<i>lontano</i> , far.
<i>solo</i> , alone, only.	

Ex. : *Avete pagato caro il vostro capriccio.*

You have paid dearly for your whim.

Dove siete, cara sorella ?

Where are you, sister dear ?

3. Some adjectives and nouns become adverbs by the addition of a preposition ; as,

Avviene di rado, it happens seldom.

L' ho fatto in fretta, I have done it hurriedly.

È fatto alla francese,

It is done after the French fashion.

4. The difference between *no* and *non* is, that *no* stands by itself ; *non* is used to form a negative sentence ; as,

No ; *non posso permetterlo*. No ; I cannot allow it.

5. *Mai*^a and *giammai* employed negatively, mean 'never,' and are used with *non*, except when they stand by themselves in answer to a question ; as,

Non l' avete mai visto ? *Giammai* (or *mai*).

Have you never seen it ? Never.

6. Employed interrogatively, and in conditional or doubtful phrases, *mai* and *giammai* are used without *non*, and mean 'ever' ; as,

L' avete mai veduta ? have you ever seen her ?

Se mai la vedessi, if ever I were to see her.

7. *Già*, certainly, already ; *bene*, well ; *punto*, at all ; *mica* or *miga*, no ; are often employed as expletives ; as,

Non già che l' ami, not that I love her.

Non è mica da scherzo, it is not for a joke.

^a *Mai* is sometimes found used as an expletive with *sempre*, *si*, no ; as,

Giace mai sempre in ghiaccio. (PET.)

It lies for ever amidst the ice.

8. The following adverbs denote locality in a manner corresponding with the three classes of demonstrative pronouns^a:—

(1.)—Where the speaker or writer is.

qui, quà, here.

(2.)—Where the person addressed is.

costì, cotestì { 'there,' referring to
a fixed place.
costà, cotestà { 'there,' less deter-
minately.

(3.)—Distant from both the speaker and person addressed.

lì, colì
là, colà } there.
ivi, quivi }

ADVERBS AND ADVERBIAL EXPRESSIONS MOST COMMONLY IN USE.

(To be committed to memory by the pupil.)

adagio, slowly.

appresso, in appresso, { after-
indi, di poi { wards,
then^b.

allora, then, at that time.

fin d' allora, } since then,

d' allora in quà } since.

da poi, } since.

d' allora in poi }

d' ora in avanti, henceforth.

*da due mesi in quà, two
months since.*

da qui innanzi, } from this
da quà innanzi, } time,
da questo punto } hence.
in poi

altronde, elsewhere.

d' altronde, besides.

abbastanza, enough.

altrimenti, otherwise.

appena, scarcely, hardly.

attorno, circa, { about,
in circa, all' incirca { round
about.

^a See Rules 1, 2, 3, p. 191.

^b 'Then,' in the sense of 'therefore,' is rendered by *dunque, quindi, perciò*.

bel bello, softly, gently.
per l' avvenire, in future.
a bocca, } by word of mouth.
a voce }
da che, since.
cioè, } that is,
cioè a dire } that is to say.
avanti, } before (of time ;
dianzi, } cf. *davanti*).
prima }
pur dianzi, } not long ago,
poco fa, } a little while
poc' anzi, } ago.
non molto fa }
molto tempo fa, long ago.
davanti, } before (place).
dinanzi }
dirimpetto, opposite.
indietro, behind.
in fatti, in effect, in fact.
di fatto, really.
finora, } up to the pre-
fino, or } sent time,
infino ad ora } till now.
in fine, } in short.
in somma }
fuori, }
fuora, } out, without,
di fuori, } outside.
di fuori }
a fondo, thoroughly.
giù, down.
quaggiù, down there.
da basso, down stairs.
di sopra, up stairs.
non guari, not long.
laggiù, } (there) below,
lassù } (there) above.

di gran lunga, by far.
molto, a great deal.
mentre, while, whilst.
in quel mentre, just then.
niente affatto, not at all.
a destra or
a mano destra, } on or to the
a dritta } right hand.
a manca or
a mano manca, } on the left.
a sinistra }
presso a poco, } nearly,
a un dipresso, } almost,
quasi, } thereabouts.
*pressochè** }
presto, quickly ; *fate presto*,
 make haste.
di mano in } by degrees,
mano, } gradually.
a poco a poco }
ad onta, in spite of.
per lo passato, }
per l' addietro, } formerly.
altre volte }
piano, pian piano, slowly.
di quando in }
quando, }
quando...quando, } now and
tratto tratto or } then.
di tratto in tratto, }
di tanto in tanto, }
di tempo in tempo }
da quando { since when ?
in quà { howlongsince?
quassù, (here) above.
subito, immediately, soon.
subito dopo, soon after.
tosto, soon.

* *pressochè* is used before an adjective or a participle ; as,
Sono pressochè morto, I am nearly dead.

<i>tosto che</i> , as soon as.	<i>sotto</i> , down, below.
<i>tardi</i> , late.	<i>il più presto possibile</i> , as soon as possible.
<i>a un tratto</i> , } at once.	<i>a bello studio</i> , } on purpose.
<i>su due piedi</i> }	<i>apposta</i> }
<i>per tutto</i> , } everywhere.	<i>ultimamente</i> , lately.
<i>da per tutto</i> }	
<i>à buon mercato</i> , cheap.	<i>volentieri</i> , } willingly,
<i>da banda</i> , } aside.	<i>di buona voglia</i> } with pleasure.
<i>da parte</i> }	
<i>da solo a solo</i> , } tête-à-tête.	<i>malvolentieri</i> , } unwillingly.
<i>a quattr' occhi</i> }	<i>di mala voglia</i> }
<i>in un batter</i> }	<i>per tempo</i> , } early.
<i>d'occhio</i> , } in a moment.	<i>di buon ora</i> }
<i>in un attimo</i> }	<i>da capo</i> , } again.
<i>per esempio</i> , for instance.	<i>di nuovo</i> }
<i>da prima</i> , } first, at first.	<i>da senno</i> , truly, indeed.
<i>in prima</i> }	<i>invece</i> , instead.
<i>su, sopra</i> , up, above.	<i>per ischerzo</i> , } in jest.
<i>solo</i> , only.	<i>da burla</i> }

VOCABULARY.

kind, <i>cortese</i> .	through, <i>per</i> .	a country seat, <i>villeggiatura</i> .
already, <i>già</i> .	passage, <i>corritoio</i> .	to stay at a country seat, <i>villeggiare</i> , <i>fare villeggiatura</i> .
to finish, <i>finire</i> .	people, <i>gente</i> .	vintage, <i>vendemmia</i> .
so, <i>così</i> .	to live, <i>vivere</i> .	to be over, <i>esser passato</i> .
regular, <i>regolare</i> .	chief, <i>principale</i> .	
manner, <i>modo</i> .	café, <i>caffè</i> .	
volume, <i>volume</i> (m.)	to go abroad, <i>andare all'estero</i> .	
reading, <i>lettura</i> .		

EXERCISE XXII.

[Dialogue between an Italian and an English lady. They will address each other in the 3rd person singular, *ella*.]

1. How do you do, Madam? You have done well to come early. 2. Thank you; I have brought you back the book which you kindly lent me the last time — I was here. 3. Have you already finished — [that] [of]

reading it? 4. I finished it long ago. 5. How have you ever been able to read all that so quickly? 6. Lately (Obs. 5, p. 212.)

I read regularly for three hours every evening, and in (pres.)

this manner I can read nearly three volumes in about³ a¹ week². 7. And I, on the other hand, can scarcely read one volume in a month. Do Italian ladies read a great deal? 8. Oh! not at all; they have scarcely ever a book in their hands; it is only since I have been (Obs. 1, p. 183) (singular.) [am]

in England that I am become so fond of reading. [reading pleases me so much]

9. Will you now come down into the dining-room?

10. With pleasure. 11. I will go before. Go slowly through the passage, because it is rather dark here.

This is the dining room. 12. The windows look into (Ex. XIV., No. 8.)

the street, so whilst we dine we can see the people pass.

13. Let us sit near each other, that we may talk while we dine. How long have you been in this country? [Since when] [are you]

14. — two years. 15. Have you never been to [Since]

Italy since then? 16. I go to see my country now and then. 17. Do you like England? 18. At first I did not like it, but gradually I became accustomed to it; besides, one lives better here than in (Obs. 5, p. 171.)

Italy. 19. How do people live there, then? 20. They have very few comforts at home; they spend their time chiefly at the café, and take coffee several times before and after dinner. 21. Do Italians go abroad in the

summer? 22. They seldom go out of their country.
(Obs. 3, p. 212.)

The rich have their country-seats; they go there to
stay through the summer, and return to town as soon
[in]
as the vintage is over.

QUESTIONS.

Tornerà a casa presto stassera?—Che ha riportato
alla Signora B. l'ultima volta che andò a trovarla?—
È già arrivato suo fratello?—Legge ella ogni sera?—
Sogliono le signore italiane leggere molto?—Da quando
in quà studia l'italiano?—Va sua sorella mal volentieri
alla scuola?—V'era molta gente alla serata della Si-
gnora D.?—Dov'era poc' anzi?—Chi abita dirimpetto
alla sua casa?—Che faceva ella mentre suo fratello leg-
geva?—Ha la sua amica mangiato abbastanza?—Dice
da senno?—Come si vive in Italia?—Dove passano la
state i ricchi?

CHAPTER X.

PREPOSITIONS.

WE have already given, at page 133, all the preposi-
tions which may be joined in one word with the definite
article; we will now point out the different ways in
which some of the Italian prepositions most commonly
in use may be employed.

Di, of.

1. *Di* is found in many elliptical phrases; as,

<i>Fu punito di morte</i>	}	He was punished with death.
(i.e., colla pena <i>di morte</i>).		

È accusato di furto
(i.e., del delitto *di furto*). } He is charged with theft.
Dare del lei a uno
(i.e., il titolo *di lei*). } To address one with *lei*.

2. *Di* is often used instead of *da*, after verbs expressing separation or removal, when the noun has no article; as,

È uscito di casa, he is gone out of the house.

Levatevi di tavola, leave the table.

Mi cade di mano la penna, the pen falls out of my hand.

N.B.—If the noun is preceded by the article, *da* is generally used; as, *Levatevi dalla tavola*. But examples occur in good writers of the use of *di*, even with the article; as,

Cacciata avea il sole del cielo già ogni stella. (Boc.)

The sun had already chased every star from the heavens.

3. *Di* is found in phrases in which 'in,' 'by,' 'to,' 'at,' 'with,' or 'on,' are used in English; as,

Abbondante di ricchezze, abounding *in* riches.

Viaggio di giorno, I travel *by* day.

Viaggio di notte, I travel *by* night.

Egli è segretario del re, he is secretary *to* the king.

Mi meravigliai di vederlo, I was surprised *at* seeing him.

Sono contento di voi, I am satisfied *with* you.

Egli vive di solo pane, he lives *on* bread alone.

(See also N.B., p. 132, and Note ^b, p. 64.)

A, to, at.

1. The preposition *a* is employed to express tendency towards a person, place, or thing, whether the motion be commenced, or ended, or merely implied; as,

Vado a Roma, I am going *to* Rome.

È venuto a casa mia, he has come *to* my house.

Avvicinatevi a me, come near *me*.

2. *a* is used to connect the word expressing the motive power with that expressing the object set in motion, and is also found in many adverbial expressions; as,

Un mulino a vento, a wind-mill.

Una macchina a vapore, a steam-engine.

È dipinto a meraviglia, it is painted wonderfully well.

(See also Note ^a, p. 62.)

DA, *from, by.*

1. *Da* expresses a relation of dependence, origin, or departure ; as,

Dipende da voi, it depends on you.

Leonardo da Vinci, Leonardo from Vinci.

È partito dalla villa, he has left the country-seat.

2. *Da* is used to indicate the agent ; as,

È tormentato da mille timori, he is tormented by a thousand fears.

Fu fatto da Pietro, it was done by Peter.

(See also Note ^c, p. 52 ; N.B., p. 132 ; and N.B., p. 218.)

PER, *for, through, in order to, by, in.*

1. *Per* is used to express 'motion *through* a place,' 'the reason *why*,' 'the cause *by* which,' 'the manner *in* which,' and 'the purpose *for* which,' a thing is accomplished ; as,

Entrò per la finestra, he entered through the window.

Scrivo per compiacervi, I write to please you.

Per le continue piogge, because of the continual rains.

Viaggio per la posta, I am travelling by post.

È per amor vostro, it is for your sake.

2. *Per*, followed by an infinitive after the verbs *stare* and *essere*, signifies 'to be about,' 'to be on the point of' ; as,

Sto per partire, I am about to depart.

Io era per partire, I was on the point of departing.

(See also Note ^b, p. 26.)

IN, *in, into.*

1. *In* is used in phrases denoting passing from one thing to another ; as,

L' aspettiamo di giorno in giorno.

We expect him from day to day.

2. *In* is used before a name of country, in speaking of going or having been there, answering to the English 'to'; as,

Quando andrete in Italia? when will you go to Italy?
Siete stato in America? have you been to America?

3. *In* is elegantly used before *su* by good writers; as,
Gli parve in sulla mezzanotte sentire d' in sul tetto,
 &c. (Boc.)

He thought he heard at midnight, on the roof, &c.

Some prepositions govern only one case in Italian; and others more than one, as will be seen from the following list:—

CASES GOVERNED BY PREPOSITIONS.

Gen. :—

<i>alla volta</i>	di ^a	towards.
<i>a seconda</i>	di	in the direction of.
<i>prima</i>	di	before.

Dat. :—

<i>accanto, allato, or dallato</i>	a	near, by the side of.
<i>dietro</i>	a	behind.
<i>presso</i>	a	about.
<i>sino or fino</i> }	a	up to, as far as.
<i>sin or fin</i> }		

Acc. :—

<i>eccetto or salvo</i>	il ^b	except.
<i>lunghezzo or rasente</i>	il	close to.
<i>mediante</i>	il	by means of.
<i>per</i>	il	for.
<i>secondo</i>	il	according to.
<i>tra or fra (or intrà, infrà)</i>	il	between, among, through the midst of.

Abl. :—

<i>da</i>	from.
<i>in</i>	in or into.
<i>lungi or lontano</i>	da far from.

^a See 'Case,' p. 132.

^b In the above list, *il* is used to represent the accusative; but it is to be observed, that another article, or the object of the sentence without any article, might stand in its stead.

Gen. and Dat. :—

<i>a rispetto, per rispetto</i>	<i>di or a</i>	on account of.
<i>vicino</i>	„ „	near to.

Gen. and Acc. :—

<i>verso or inverso</i>	<i>... di or il</i>	towards the.
-------------------------	---------------------	--------------

Gen. and Abl. :—

<i>al di quà</i>	<i>di or da</i>	beyond.
<i>al di là</i>	„ „	on this side of.

Dat. and Acc. :—

<i>dirimpetto</i>	<i>a or il</i>	opposite.
<i>infino</i>	„ „	as far as.
<i>innanzi</i>	„ „	before.
<i>oltre</i>	„ „	beyond.

Dat. and Abl. :—

<i>di dietro</i>	<i>a or da</i>	behind.
<i>discosto</i>	„ „	separate from.

Gen., Dat., and Acc. :—

<i>appo</i>	<i>di, a, or il</i>	by or amongst.
<i>appresso</i>	„ „	after.
<i>circa</i>	„ „	about.
<i>contra or contro</i>	„ „	against.
<i>dopo</i>	„ „	afterwards.
<i>fuora or fuori...</i>	„ „	out, without.
<i>lungo</i>	„ „	along.
<i>presso</i>	„ „	near.
<i>sotto</i>	„ „	under.

Dat., Acc., and Abl. :—

<i>di costa</i>	<i>di, a, or da</i>	beside.
<i>di sotto</i>	„ „	under.

All cases :—

<i>avanti</i>	<i>di, a, il, or da</i>	forward, before.
<i>dentro</i>	„ „	within, inside.
<i>di sopra</i> ...	„ „	upon, above.

VOCABULARY.

bonnet, <i>cappellino</i> .	to come near, <i>avvicinarsi</i> .	shilling, <i>scellino</i> .
straw, <i>paglia</i> .	boat, <i>battello</i> .	the break of day, <i>lo spuntar del giorno</i> .
to ask after one, <i>domandare di uno</i> .	steam, <i>vapore</i> .	as far as, <i>fino</i> .
to take away, <i>condurre via</i> .	Christmas, <i>Natale</i> .	opposite, <i>dirimpetto</i> .
glass, <i>vetro</i> .	countryman, <i>contadino</i> .	behind, <i>dietro</i> .
chaplain, <i>cappellano</i> .	poor, <i>povero</i> .	near, <i>vicino</i> .
		origin, <i>origine</i> (f.)

EXERCISE XXIII.

[Dialogue between two young ladies.—They will address each other in the 3rd person with *ella*.]

PREPOSITION }
di. } 1. Where is your straw bonnet? 2. It is in my sister's room. 3. Is your brother gone out of the house? 4. Yes; Mr. D. came to ask after him, and took him away. 5. How did you break the glass of your gold watch? 6. It fell out of my hands. 7. Did you travel by day or by night, when you came to London? 8. I travelled by night: we were three *a* friends; the daughter of Mr. B., chaplain to the Queen, Mrs. D.'s niece, and myself.

[I]

PREPOSITION }
a. } 9. Is your room on* the ground floor or on the first floor? 10. It is on the third floor. 11. Where will you go next summer? 12. I shall go to Leghorn. 13. How will you go — ? 14. I shall [there] go to Liverpool, and thence by steam-boat to Leghorn.

per

15. Will you be able to make yourself understood when you are at Leghorn? 16. I hope so. 17. When did you begin to learn Italian? 18. Last year, at Christmas.

* *a* is used to translate 'on' in sentences like the above.

PREPOSITION } 19. From whom do you learn Italian?
da. } 20. From an Italian gentleman. 21. Is your teacher
 the man I saw yesterday at your house, who was
 dressed like a countryman? 22. Oh no; he was a poor
 man who was sent to me by a friend of mine, because
 he had nothing to eat, and I gave him some dinner.

PREPOSITIONS } 23. Yes; I saw him eating in passing
per, in. } (infinitive.) (infinitive.)
 through the hall. 24. The poor man was so hungry
 that he ate everything we gave him in five minutes.
 [all that which]

When he was on the point of leaving, I told the servant
 to give him a shilling. 25. When do you start for
 [will]
 France? 26. To-morrow morning at day-break.

PREPOSITIONS } 27. And when will you arrive at Paris?
GENERALLY. } 28. Before night. 29. I have been in France twice,
 but I never went so far as Paris. 30. Who lives oppo-
 site to your house? 31. I do not know; but I am well
 acquainted with the lady who lives behind my house;
 she has been in Italy, and says that the country near
 Florence is beautiful. Not far from the city, out of
 "Porta San Gallo," is Fiesole, (a) town from which
 Florence had its origin.

QUESTIONS.

Che cappello porta ella d' estate?—Chi è venuto a
 domandare di suo fratello?—Che ha rotto?—Quando
 le piace viaggiare?—Di chi è segretario il Signor B.?—
 Che mulini si usano in Inghilterra?—Dove fa conto di
 andare la state prossima?—Quando arrivò a Londra
 suo zio?—Come andrà a casa sua?—In quanti paesi

del mondo è stato suo fratello?—Vicino a chi dimella?—Chi abita dirimpetto e dietro alla sua casa. Sta lungi da Londra?—Dov' è Fiesole?—Da dove è origine la città di Firenze?

CHAPTER XI.

CONJUNCTIONS AND INTERJECTIONS.

THE following list contains the greater part of Italian conjunctions :—

<i>e, ed, et</i> ^a , and.	<i>tuttavia</i> }	at all events
<i>o, od</i> ^a , either.	<i>tutta volta</i> }	however.
<i>nè, ned</i> ^a , nor, neither.	<i>se, if; se mai, if ever.</i>	
<i>nemmeno</i> }	<i>con patto che</i> }	upon con
<i>neppure</i> }	<i>a condizione che</i> }	dition th
<i>neanche</i> }	<i>a meno che, unless, exce</i>	
<i>nemanco</i> }	<i>perchè</i> }	
<i>che, that.</i>	<i>perocchè</i> }	because, in
<i>anche, anco</i> }	<i>perciocchè</i> }	order that.
<i>ancora, eziandio</i> }	<i>a causachè</i> }	
<i>ovvero</i> }	<i>dunque</i> }	
<i>oppure</i> }	<i>adunque</i> }	then, therefor
<i>ossia</i> }	<i>quindi</i> }	
<i>pure, yet, indeed, however.</i>	<i>perciò</i> }	
<i>tampoco, neither.</i>	<i>onde</i> }	therefore.
<i>benchè</i> }	<i>laonde</i> }	
<i>sebbene</i> }	<i>per conseguenza, in con</i>	
<i>ma, but.</i>	<i>quenza, accordingly.</i>	
<i>nondimeno</i> }	<i>accìò</i> }	
<i>nulladimeno</i> }	<i>acciocchè</i> }	
<i>frattanto</i> }	<i>affine</i> }	in order that,
<i>intanto</i> }	<i>affinchè</i> }	to the end th
<i>però, therefore, however.</i>	<i>sinchè</i> }	

* *ed, od, and ned* are used before vowels; *et* is obsolete.

<i>idè</i> , providing that.	<i>oltrechè</i> , besides that.
<i>a qual cosa</i> , wherefore.	<i>siccome</i> } as.
<i>iniera che</i> , so that.	<i>come</i> }
<i>sto</i> , as for the rest.	<i>comechè</i> }
<i>or</i> , now.	<i>nonostante</i> , notwithstanding.
<i>è</i> } since, as.	<i>conciossiacosuchè</i> , ^a that being
<i>visa che</i> } so as, in	the case, providing.
<i>iniera che</i> } such a way.	<i>caso che</i> , in case that.
<i>n</i> , saving, except.	<i>quando</i> } if, in case.
<i>che</i> } as long as.	<i>dove</i> }
<i>re che</i> }	<i>comunque</i> , however.
<i>nte che</i> } so that.	<i>senzachè</i> , unless without.
<i>n che</i> }	<i>fino a tanto che</i> , as long as.
<i>che</i> , perhaps.	<i>per tema che</i> , for fear.
<i>o che</i> } except, unless.	<i>dato che</i> } suppose that,
<i>n che</i> }	<i>supposto che</i> } granted that.
<i>dochè</i> , according as.	

B.—For those conjunctions which govern the unctive Mood, see Note ^a, p. 63.

INTERJECTIONS.

THE following are the Interjections most frequently in Italian:—

<i>cospetto!</i>	Oh! what a wonder!
<i>che dite!</i>	Oh, how you talk!
<i>crudo fatto!</i>	Oh! cruel fate!
<i>là!</i>	Stop!
<i>io! andate!</i>	Quick! be off!
<i>oè!</i>	Alas!
<i>chi è di là?</i>	Eh! who is there?
<i>quella giovine!</i>	I say, young woman!
<i>via! che importa?</i>	Come, come! what matters it?
<i>ia, sciocchezze!</i>	Oh come, nonsense!

^a Obsolete.

Su, su, *fideli miei!*
 Deh! *perdonatemi.*
 Dite su! *che volete?*

Orsù *parliam d' altro!*

Guai a voi!
 Che peccato!
 Oh! *questa è bella!*
 Oh! *questa sì che è bella!*
 Oh curiosa! *che colpa ci ho io?*
 È curiosa!
 Stiam freschi! *se ci coglie.*

Sta fresco anch' egli, *poveretto!*
 Evviva! evviva!
 Viva l' *Italia!*

Evvivano i *galantuomini!*
 Che seccatura!
 Bagatella!
 Eh giusto! per l' appunto!
 Ma bravo! ma bene!
 Dalli! dalli! *tutti gridavano.*

Zitto, zitto! piano, piano!

Zitta, ragazza mia!
 Ohibo! *che discorsi son questi!*
 Vergogna! *m' avete promesso di non farlo più.*

Per pietà!
 Per carità!
 Per amor di Dio!
 Grazie a Dio! *abbiam di che vivere.*
 Grazie, no.

Up, up, my faithful ones!
 Oh pray! do forgive me!
 Speak out! say freely,
 what would you?

Come now, let us talk of something else.

Woe be to you!
 What a pity!
 Oh! this is fine!
 Oh! this is indeed fine!
 Very fine! what have I to do with it?

It is odd!
 If he catches us, we are in for it.

He also is in a fine predicament, poor fellow!
 Hurrah! hurrah!
 God bless Italy! hurrah for Italy!

Long life to honest men.
 What a bore!
 A trifle!

Just so! exactly so!
 Bravo! well done!
 All cried out, have at him! give it him!

Hush, hush! gently, gently!

Hush, my good girl!
 O fie! how you do talk!

For shame! you had promised me not to do that again.

For pity's sake!
 For charity's sake!
 For God's sake!

We have wherewith to live, thank God!
 No, thank you.

<i>Grazie, signore !</i>	Thanks, sir.
<i>Tante grazie del buon consiglio.</i>	Many thanks for your good advice.
<i>Mille grazie della finezza.</i>	A thousand thanks for your kindness.
<i>Che bella cosa poter dire : Comando io !</i>	What a nice thing to say : I am the master !
<i>Largo ! largo ! che passa il rè.</i>	Room ! room ! the king is passing.
<i>Misericordia !</i>	Mercy !

VOCABULARY.

<i>cabman, vetturino.</i>	<i>sofa, sofà (m.).</i>	<i>splendid, splendido.</i>
<i>to drive, condurre.</i>	<i>arm chair, poltrona.</i>	<i>tenor, tenore.</i>
<i>comfortable, comodo.</i>	<i>to inquire after, do-</i>	<i>sweet, dolce.</i>
<i>sitting-room, stanza</i>	<i>mandare di.</i>	<i>melodious, melodioso.</i>
<i>da ricevere.</i>	<i>to take, condurre.</i>	<i>duet, duetto.</i>
<i>crown, scudo.</i>	<i>to play an opera, dare</i>	<i>to have success, in-</i>
<i>to breakfast, far co-</i>	<i>un' opera.</i>	<i>contrare.</i>
<i>lazione.</i>	<i>ticket, biglietto.</i>	<i>act, atto.</i>
<i>table d' hôte, tavola</i>	<i>pit, platea.</i>	<i>ballet, ballo.</i>
<i>rotonda.</i>	<i>box, palco.</i>	<i>to fail, far fiasco.</i>
<i>to show, condurre.</i>	<i>overture, sinfonia.</i>	<i>to drop, calarsi.</i>
<i>to show in, fare en-</i>	<i>curtain, sipario.</i>	<i>to be over, esser finito.</i>
<i>trare.</i>	<i>scenery, decorazioni.</i>	

EXERCISE XXIV.

[Arriving at an Hotel.]

ON GENERAL } 1. Here I am arrived. Cabman, drive me
RULES. }
to the best hotel. 2. This is the best hotel, sir. 3. Tell
the host — I want two good rooms. 4. Yes, sir ;
[that]
here is the host. 5. Have you a comfortable bed-room
and a sitting-room ? 6. Yes, sir. 7. How much do
you charge (by) the week ? 8. Ten crowns. 9. Very
well ; I will breakfast at ten o'clock, and dine at the
table d' hôte. 10. How long will you stay here, sir ?
11. I think I shall stay a month. Show me to my

rooms. 12. These are your rooms, sir. 13. Have you a sofa to put in my sitting-room? 14. No; but I can
da

give you an arm-chair. 15. Let me also have a writing-table. 16. A gentleman has come to inquire after you, sir. 17. Show him in. 18. Oh! how do you do, Mr. D.? 19. Very well, thank you: I have come to take you to the theatre. 20. To what theatre shall we go? 21. Where you like. 22. Let us go to the opera. 23. What opera do they play this evening? 24. The new opera, "L' Africaine." 25. They say it is a good opera. 26. Let us take tickets for the pit. 27. We will go into my box. 28. What a number of people!

Quanta gente!

How do you like this theatre? 29. I like it very much: I like it more than any I have seen. 30. What a good orchestra! This overture is very beautiful. 31. The curtain is rising. 32. The scenery is very splendid. 33. Who is the tenor? 34. It is Signor A.; have you ever heard him? 35. I have not yet heard him. 36. He sings very well. 37. Who is the prima donna? 38. It is Signora B.; you will hear what (a) beautiful voice (she has). 39. What (a) sweet and melodious voice the soprano has! 40. Now she will sing a duet with the prima donna. 41. This duet is very beautiful. 42. I never heard such a beautiful voice. 43. She is the best Italian soprano. 44. The first act is over. 45. It is very warm here; let us go out for a few minutes. 46. We shall come back again before the second act; before the ballet. 47. This opera has great success. 48. The ballet has failed. 49. The curtain is dropping. 50. The opera is over; let us go.

51. To-morrow evening I am invited to a ball at Mrs. C.'s.
 52. I am invited there also. 53. Good-bye, then, till to-morrow evening. 54. Till we see each other again.
 [To see each other again]

a

QUESTIONS.

Dove vuole che il vetturino la conduca?—A che ora farà colazione domani?—Quanto tempo si fermò in campagna?—Vorrebbe qualche cos'altro nella sua stanza da ricevere?—Dove la condusse il suo amico ieri sera?—Andrebbe all'opera se dessero il Trovatore?—Quanto costa un biglietto?—In che parte del teatro andò suo fratello?—Le piacque la sinfonia del Guglielmo Tell quando l'udì la prima volta?—Sa se abbia incontrato il nuovo ballo?—Aveva la prima donna bella voce?—A che ora si alzò ed a che ora si calò il sipario?—Come le piacquero le decorazioni?—Ha fatto fiasco il tenore?

CHAPTER XII.

EXPLETIVES, ELLIPSIS, COLLOCATION OF WORDS.

I. We have already mentioned the principal expletives, in speaking of the pronouns *mi, ti, ci, vi, si, ne*.

II. Italian admits of many ellipses. Of these the most remarkable are,—

1. The omission of the personal pronoun in the nominative; as,

Sono felice di vedervi, I am happy to see you.

2. The suppression of the auxiliary verb in sentences like the following:—

Vedutala l'amò, Having seen her, he loved her.

* See 4, p. 176.

3. The omission of the relative pronoun *che* or *il quale*, and the auxiliaries *essere* and *avere* when used in the indicative mood, the past participle agreeing with the subject ; as,

Non so le cose dette o fatte ; i.e., le cose che son state dette o fatte ; I do not know the things which have been said or done.

III. But what renders the Italian language most difficult to foreigners is the great freedom used, especially by the poets, in the collocation of words. There are no unvarying rules for the order of words in a sentence ; but with observation of good authors, and accurate analysis of sentences, the student will soon master the difficulties of Italian construction.

CHAPTER XIII.

MAXIMS AND FIGURES OF SPEECH.

<i>Andare a fronte scoperta,</i> To go with one's brow uncovered.	To have nothing to be ashamed of.
<i>Andar colla testa nel sacco,</i> To go with the head in the bag.	To rush into anything blindly.
<i>Non aver da far cantare un cieco,</i> Not to possess enough to make a blind man sing.	Not to have enough to buy salt for one's porridge.
<i>Aver grilli in capo,</i> To have grasshoppers in the head.	To be whimsical.
<i>Aver il cuore in bocca,</i> To have the heart in the mouth.	To be sincere.

<i>Aver la testa altrove,</i> To have the head somewhere else.	To think of other things.
<i>Aver la testa dura,</i> To have a hard head.	To be thick-headed.
<i>Non aver sale in zucca,</i> To have no salt in the head.	To be weak-minded.
<i>Battersi la guancia,</i> To smite one's own cheek.	To repent.
<i>Cascare il cacio sui maccheroni,</i> To have cheese falling on the maccaroni.	To be unexpectedly for- tunate.
<i>Cercare il pelo nell' uovo,</i> To seek for hair on an egg.	To be very particular in everything.
<i>Ci va la vita,</i> It concerns life.	Life is at stake.
<i>Comprarsi brighe a denari con- tenti,</i> To buy troubles with cash.	To make one's own troubles.
<i>Dare il capo d' anno,</i> To give the head of the year.	To wish a happy new year.
<i>Darsi della scure sul piede,</i> To cut one's own foot with the axe.	To bite one's own nose off.
<i>Non esser pane pei denti di qualcuno,</i> Not have bread for one's teeth.	To be out of one's reach.
<i>Essere una cosa da dozzina,</i> To be a thing by the dozen.	To be something very common.
<i>Farla pagare con usura,</i> To make pay with usury.	To make one pay dearly for an injury.
<i>Far tanto di cuore,</i> To make so big a heart.	To rejoice greatly.
<i>Guardare colla coda dell' occhio,</i> To look with the tail of the eye.	To cast sheep's eyes.

<i>Inarcare le ciglia,</i> To arch the eyebrows.	To be dumbfounded.
<i>Lasciar la lingua a casa,</i> To leave the tongue at home.	To remain silent.
<i>Lavorare sott' acqua (or sotto mare),</i> To work under water.	To work underhand.
<i>Misurar tutto collo stesso braccio,</i> To measure everything with the same arm.	Not to allow any distinction.
<i>Non vedo l' ora di partire,</i> I do not see the hour of leaving.	I long to leave.
<i>Pagare di cattiva moneta,</i> To pay in bad money.	To be ungrateful.
<i>Parlar sotto voce,</i> To speak under voice.	To whisper.
<i>Perder d' occhio qualcuno,</i> To lose some one from the eye.	To lose sight of one.
<i>Perder la bussola,</i> To lose the (mariner's) compass.	To be at a loss.
<i>Portare acqua al mare,</i> To bring water to the sea.	To carry coals to Newcastle.
<i>Promettere mari e monti,</i> To promise seas and mountains.	To be prodigal of promises.
<i>Salvare la capra e i cavoli,</i> To save both the goat and the cabbage.	To have one's cake and eat it too.
<i>Son tanto occupato, che non so da che parte voltarmi,</i> I am so busy, I know not which way to turn.	I have so many things to do, that I know not which thing to do first.
<i>Stare colle mani in mano,</i> To stand with the hands in hand.	To stand idle.

are il passo,
qudy the pace.

e uno sulla corda,
step one on the rope.

e uno in croce,
step one on the cross.

re una cosa con mano,
such a thing with one's
own hand.

r sempre lo stesso tasto,
ay always the same note.

uogo fuor di mano,
ace out of hand.

re le spalle,
urn the shoulders.

e corona l'opera,
and crowns the work.

To quicken one's pace.

To keep one on tenter-
hooks.

To torture one with
anxiety.

To see a thing with
one's own eyes.

To harp on the same
string.

A remote place.

To withdraw, t retreat.

All's well t: t ends
well.



VOCABULARY.

ABBREVIATIONS.

acc. accusative.	imp. impersonal.	n. neuter.
act. active.	ind. indefinite.	pl. plural.
adj. adjective.	m. masculine.	pron. ... pronoun.
f. feminine.		

A.

A, *un, uno, una, un'*. See p. 134.
 Abandon (to), *abbandonare*.
 Able (to be), *potere*.
 About, *circa, all' incirca*; (= concerning), *intorno a*.
 Abroad (adj.), *in viaggio*.
 Abroad (to be), *viaggiare*.
 Accompany (to), *accompagnare*.
 According to, *secondo*, acc.
 Account, *informazioni*, pl.; or, after *qualche*, *informazione*; (= bill), *conto*; (= story), *racconto*.
 Accustom one's self to (to), *abituarsi a, avvezarsi a*.
 Accustomed (to be), *esser solito, solere*.
 Ache (to), *dolere* (act.).
 Acquaint (to), (act.), *far conoscere a, or sapere a*.
 Acquaintance, *conoscenza*.
 Acquainted with (to be), *conoscere, sapere*. See ^b, p. 61.
 Act, *atto*.

Add, *aggiungere*.
 Address, *indirizzo, recapito*.
 Admiral, *ammiraglio*.
 Adonis, *Adone*.
 Adorn (to), *adornare*.
 Advice, *avviso, consiglio*.
 After, *dopo*; afterwards, *in appresso, poi*; (= according to), *secondo*.
 Afternoon, *dopo pranzo*.
 Again, *ancora, da capo, di nuovo*.
 Ago, *fa*.
 Alfred, *Alfredo*.
 All, *tutto, -a*.
 Almost, *quasi, pressochè*.
 Already, *già*.
 Also, *anche*.
 Always, *sempre*.
 Amount, *montante* (m.).
 Amuse (to), *divertire*.
 Ancient, *antico, -a*.
 And, *e*. See ^a, p. 43.
 Animal, *animale* (m.).
 Annals, *annali* (m. pl.).
 Another, *un altro, un' altra*.

Answer (to), *rispondere* (neut.),
rispondere a (act.).

Anteroom, *anticamera*.

Any (indef.), *alcuno, qualche, qualunque*; (partitive), *del, dei, &c.*

Any body, *alcuno, -a; qualcuno, -a.*

Any one. See 'any body.'

Any thing, *niente, nulla*.

Apartment, *stanza*.

Appear (to), *parere*.

Appetite, *appetito*.

Architecture, *architettura*.

Armchair, *poltrona*.

Arrive, *arrivare, giungere*.

Art, *arte* (f.).

Article, *articolo*.

As, *come, siccome*. See p. 173.

As far as, *fino a*.

As if, *quasi*.

As much...as, *tanto...quanto*.

As soon as, *tosto che*.

Ascend (to), *salire su*.

Ask (to), *chiedere, domandare a*;
ask after, *domandare di*; ask
for, *domandare* (acc.).

Ass, *asino*.

Assist (to), *aiutare, assistere*.

At, *a*; at Paris, *in Parigi*; at
seven o'clock, *alle sette (ore)*;
at...all, *punto*.

At first, *in prima, da prima*; at
last, *al fine*.

At least, *almeno*.

At once, *subito*.

At present, *adesso*.

At the, *al, &c.* See p. 133.

Attic, *soffitta*.

Aunt, *zia*.

Autumn, *autunno*.

Avenue, *viale* (m.).

B.

Bad, *cattivo*; badly, *male*.

Ballet, *ballo*.

Bark, *abbaiare*.

Be, *essere*. In idioms, *stare, &c.*

See Voc. and *, p. 51; to be
off, *partire*; to be over, *esser
passato, finito*.

Beat (to), *battere*.

Beautiful, *bel, &c.* (see p. 141);
vago; beautifully, *vagamente*.

Beauty, *bellezza*.

Because, *perché*.

Become accustomed (to), *avvez-
zarsi*.

Bed, *letto*.

Before (of time), *avanti, prima*;
(of place), *davanti, dinanzi*.

Begin (to), *cominciare, mettersi
a*.

Behind, *dietro*.

Believe (to), *credere*.

Bellow (to), *muggire*.

Belong, *appartenere*.

Berlin, *Berlino*.

Besides (conj.), *e poi, d'al-
tronde*.

Best, *migliore, ottimo*.

Better (adj.), *migliore*; (adv.)
meglio; I am better, *sto me-
glio*.

Beyond, *al di là, fuori*.

Bid (=command), *imporre a*.

Bill (=account), *conto*.

Binding, *legatura*.

Bird, *uccello*.

Black, *nero*.

Blanc, *bianco*; Mont Blanc,
Monte Bianco.

Bleat, *belare*.

Blow, *soffiare, spirare*.

Boast (to), *vantarsi*.

Boat, *battello*.

Boil (to), *bollire*.

Bone, *osso*, (pl. m.) *ossi*, (pl. f.)
ossa.

Bonnet, *cappellino*.

Book, *libro*.

Boot, *stivale* (m.).

Born (to be), *nascere*.

Both, *ambo, e; ambeduo, e*;
l'uno e l'altro; tutti e due;
entrambi.

Box, *scatola*; (of a theatre) *palco*.

Bracelet, *braccialetto*.
 Bray, *ragliare*.
 Bread, *pane* (m.).
 Break (to), *rompere*.
 Break of day, *spuntar del giorno*.
 Breakfast, *colazione*; to break-fast, *far colazione*.
 Bride, *sposa*.
 Bridegroom, *sposo*.
 Bring (to), *portare*.
 Broach, *spillone* (m.).
 Brother, *fratello*; brother-in-law, *cognato*.
 Build (to), *fabbricare*.
 Building, *fabbricato, edificio*.
 Bunch, *grappolo*.
 Bury (to), *seppellire*.
 But, *ma, però*.
 Buy, *comprare*.
 By (denoting agent, and after passive participle), *da, con*; denoting means, *per*; by sight, *di vista*.
 By the bye, *a proposito*.

C.

Cabman, *vetturino*.
 Café, *caffè*.
 Cake, *focaccia*.
 Call (to), *chiamare*; to call on a person, *passare da uno*.
 Can (I), *posso*. See p. 58.
 Capitol, *Campidoglio*.
 Card (visiting), *biglietto di visita*.
 Carpet, *tappeto (da pavimento)*.
 Carriage, *carrozza*; in a carriage, *in carrozza*.
 Carry (to), *portare*; to carry back, *riportare*.
 Carve (to), *intagliare*; to carve at table, *trinciare*.
 Carved, *intagliato*.
 Castle, *castello*.
 Cat, *gatto*.
 Cathedral, *cattedrale* (f.); the cathedral of St. Peter's at

Rome, *la basilica di san Pietro di Roma*; Milan cathedral, *il duomo di Milano*.
 Celebrated, *celebre*.
 Central, *centrale*.
 Century, *secolo*.
 Certainly, *certamente*.
 Chain, *catena*.
 Chaplain, *cappellano*.
 Charge (to), *fare pagare a*.
 Charge, *consegna*; to deliver into the charge of, *dare in consegna a*.
 Charles, *Carlo*.
 Cheap, *a buon mercato*.
 Chest, *petto*.
 Chicken, *pulcino*.
 Chiefly, *principalmente*.
 Child, *fanciullo, figlio*.
 Chirp (to), *garrire*.
 Christmas, *Natale*.
 Church, *chiesa*.
 City, *città*.
 Clean, *pulito*.
 Clever, *bravo*.
 Climate, *clima* (m.).
 Cloth, *panno*.
 Clothes, *vestiti* (pl.).
 Cluck (to), *chiocciare*.
 Coach, *vettura*; mail-coach, *posta, diligenza*.
 Coat, *vestito*.
 Cock, *gallo*.
 Coffee, *caffè*; coffee-house, *caffè*.
 Cold (to be), *aver freddo*; to be cold weather, *far freddo*; to have a cold, *avere un'infreddatura*.
 Cold (adj.), *freddo, -a*.
 Coliseum, *Colosseo*.
 Come (to), *venire*; to come again, *rivenire*; to come near, *avvicinarsi di*; to come to, *ammontare*; come in, *avanti*.
 Comfit, *confetto*.
 Comfort, *comodo* (m.).
 Comfortable, *comodo, -a*.
 Commence (to), *cominciare, principiare*.

Commerce, *commercio*.
 Company, *compagnia*.
 Complain (to), *lagnarsi*.
 Compliment, *complimento*.
 Comply with anyone's request (to), *contentare uno*.
 Compose (to), *comporre*.
 Concert, *concerto*.
 Confuse (to), *confondere*.
 Connoisseur, *conoscitore*.
 Consist (to), *consistere*.
 Contain (to), *contenere*.
 Continent, *continente* (m.).
 Contrary (on the), *anzi*.
 Convenient, *comodo*, -a.
 Converse (to), *conversare*.
 Convince (to), *convincere*, *persuadere*.
 Coo (to), *tubare*.
 Cool, *fresco*, -a.
 Coral, *corallo*.
 Cost (to), *valere*.
 Could. See *potere*, p. 58.
 Count, *conte*; countess, *contessa*.
 Country, *paese*, *campagna*, *patria*; countryman, *contadino*; country seat, *villeggiatura*.
 Courier, *corriere*.
 Cover (to), *coprire*.
 Cross (to), *varcare*, *attraversare*.
 Crow (to), *cantare*.
 Crown, *corona*; (money), *scudo*.
 Crystal, *cristallo*.
 Cup, *tazza*, *chicchera*.
 Curious, *curioso*, -a.
 Curtain, *tenda*; (of a theatre), *sipario*.
 Custom, *costume* (m.); *uso*.
 Customer, *avventore*.
 Cut (to), *tagliare*; cut off (in surgery), *amputare*.

D.

Dark, *buio*, *oscuro*; to get dark, *farsi buio*.
 Daughter, *figlia*.

Day, *giorno*.
 Dear, *caro*, -a.
 Deaf, *sordo*, -a.
 Death, *morte*.
 Deceive (to), *ingannare*.
 Decorate (to), *decorare*.
 Decorated, *adorno*, -a.
 Depart (to), *partire*.
 Deposit (to), *depositare*.
 Deprive (to), *privare*.
 Derive (to), *ricavare*.
 Describe (to), *descrivere*.
 Description, *descrizione*; of every description, *in ogni genere*.
 Deserve (to), *meritare*.
 Diamond, *diamante* (m.).
 Die (to), *morire*.
 Different, *diverso*.
 Difficult, *difficile*.
 Diligent, *diligente*.
 Dine (to), *desinare*, *pranzare*.
 Dining-room, *stanza da mangiare*.
 Dinner, *pranzo*.
 Directly, *subito*.
 Dislocate (to), *dislogare*.
 Disobey (to), *disubbidire*.
 Do (to), *fare*; (of health), *stare*; as auxiliary, not translated.
 Doctor, *medico*.
 Dog, *cane* (m.).
 Door, *porta*.
 Doubt, *dubbio*.
 Dove, *colomba*.
 Down, *giù*, *da basso*.
 Draw (to), *disegnare*; to draw out, *tirare*.
 Drawer, *tiratoio*.
 Drawing, *disegno*.
 Drawing-room, *salotto*.
 Dress one's self (to), *vestirsi*.
 Drink (to), *bevere*, *bere*.
 Drive (to), *condurre*.
 Drop (to), *calarsi*.
 Drum, *tamburo*.
 Duet, *duetto*.
 During, *durante*.

E.

Each, *ogni, ciascuno, -a*.
 Early, *per tempo*.
 Ear-ring, *orecchino*.
 Easy, *facile*.
 Eat (to), *mangiare*.
 Edinburgh, *Edimburgo*.
 Edition, *edizione*.
 Egg, *uovo* (m.); pl. *uova* (f.)
 Eight, *otto*.
 Eighteenth, *decimo ottavo*.
 Either, *o l'uno o l'altro*.
 Eldest, *maggiore*.
 Eleven, *undici*.
 Else, *altro*; elsewhere, *altrove*.
 Embroidered, *ricamato*.
 Enduring, *perenne*.
 Enemy, *nemico*.
 England, *Inghilterra*.
 English, *inglese*; an English-
 man, *un inglese*; an English-
 woman, *una inglese*.
 Enjoy (to), *godere di*; to enjoy
 one's self, *divertirsi*.
 Enough (to be), *bastare*;
 enough! *basta!*
 Enquire after (to), *domandare*
di.
 Entertainment, *trattamento*.
 Environs, *contorni, dintorni*.
 Eternal, *eterno, -a*.
 Europe, *Europa*.
 Even (adv.), *anche*.
 Evening, *sera*; this evening,
stassera.
 Ever, *mai*.
 Every, *ogni*; everybody, *ognuno*,
tutti; everything, *tutto*;
 everywhere, *da per tutto*.
 Exactly, *a pennello, precisa-*
mente; exactly so, *per l'ap-*
punto; it is exactly three
 o'clock, *sono le tre precise*.
 Excepting (adv.), *eccettuato*.
 Excuse (to), *scusare*; to be ex-
 cused a thing, *esser dispen-*
sato di una cosa.
 Exercise, *tema* (m.); *esercizio*.

Expect (to), *aspettarsi*.
 Express (to), *esprimere*.
 Exterior, *esterno*.

F.

Face, *volto*.
 Fail (to), *mancare*; (of an opera)
far fiasco.
 Family, *famiglia*.
 Famous, *famoso, -a*; *rinomato, -a*.
 Far, *lontano, distante, lungi*.
 Farm, *podere* (m.).
 Fashion, *moda*.
 Fast, *presto*.
 Father, *padre*; father-in-law,
suocero.
 Favour, *favore*.
 Fear, *paura*; to fear, *temere*.
 Feel (to), *sentire*.
 Fetch (to), *andare a prendere*,
 or *prendere*; to come to fetch,
venire a prendere.
 Few (a), *pochi, -e*; *alcuni, -e*.
 Fifty, *cinquanta*.
 Fig, *fico*.
 Find (to), *trovare*.
 Fine, *bello, -a*; the fine arts, *le*
belle arti.
 Finish (to), *finire*.
 Finger, *dito* (m.); pl. *dita* (f.).
 Fire, *fuoco*.
 First, *primo, -a*; first-rate, *di*
cartello.
 Five, *cinque*.
 Floor (in elevation), *piano*;
 (as a surface), *pavimento*.
 Florence, *Firenze*.
 Flow (to), *scorrere*.
 Flower, *fiore* (m.).
 Fluently, *correntemente*.
 Fond of (to be). See *piacere*,
 p. 69.
 Foot, *piede* (m.); on foot, *a*
piedi; footstep, *calpestio*.
 For, *per*.
 Forenoon, *antimeridiane*.
 Forget (to), *dimenticare*.
 Forecourt, *cortile* (m.).

Former (the), *quello*, -a.
 Formerly, *altre volte*.
 Fortnight, *quindici giorni*.
 Forty, *quaranta*.
 Forward (to), *inviare, mandare*.
 Four, *quattro*.
 Franc, *franco, lira*; twenty-franc piece, *napoleone d'oro*.
 France, *Francia*.
 Freeze (to), *gelare*.
 Fresh, *fresco*, -a.
 French, *francese*; a Frenchman, *un francese*; a Frenchwoman, *una francese*.
 Friday, *venerdì*.
 Friend, *amico*.
 From, *da*.
 Fruit, *frutta*.
 Full, *pieno*, -a.

G.

Gain (to), *guadagnare*.
 Garden, *giardino*.
 Gather (to), *cogliere*.
 General, *generale*.
 Generally, *per solito*.
 Genius, *genio*.
 Genoa, *Genova*.
 Gentleman, *signore*.
 German, *tedesco*, -a; pl. -chi, -che.
 Germany, *Germania*.
 Get ready (to), *allestirsi*.
 Get up (to), *alzarsi*.
 Give (to), *dare*.
 Glad (to be), *ralleggrarsi di*; glad, *contento*, -a.
 Glass, *vetro*; a glass of water, *un bicchiere di acqua*; wine-glass, *bicchierino*.
 Go (to), *andare*; go abroad, *andare all'estero, viaggiare*; go down, *scendere per*; go in, *entrare*; go out, *andar fuori, uscire*; go up, *salire su*; go, *venire* (see Note ^a, p. 106); go for a ride, *andare a cavallo*.
 Goat, *capra*.

Good, *buono*, -a; good morning, *buon giorno*; good-bye, *addio*.
 See 3, p. 141.
 Gradually, *a poco a poco*.
 Grandfather, *nonno, avo, avolo*.
 Grandmother, *nonna*.
 Grammar, *grammatica*.
 Grant (to), *accordare*.
 Grapes, *uva* (f. sing.).
 Grass, *erba*.
 Gratifying (to be), *interessare*.
 Great-deal, *molto*.
 Greenhouse, *serra*.
 Grief, *dolore* (m.).
 Grieve (to), *dispiacere*.
 Ground, *terreno*.
 Grunt (to), *grugnire*.
 Guide, *guide-book, guida*.

H.

Hail (to), *grandinare* (of weather).
 Half, *mezzo*. See Note ^b, p. 160.
 Hall, *vestibolo*.
 Hand, *mano* (f.); on the other hand, *invece*.
 Handsome, *bello*, -a.
 Hang (to), *appendere* (act.); to have hung, *fare appendere*.
 Happen, *avvenire, accadere*.
 Happy, *felice, contento*, -a.
 Harp, *arpa*.
 Haste, *fretta*; make haste! *fate presto!*
 Hat, *cappello*.
 Have (to), *avere*; to have at heart, *premere di*; (impers.), see Note ^c, p. 52; to have success, *incontrare*.
 Head, *testa, capo*; headache, *mal di capo*.
 Health, *salute* (f.).
 Hear (to), *sentire, udire*; hear from, *ricevere nuove di* or *da*; hear of, *sentire parlare*.
 Help (to), *aiutare, assistere*.
 Hen, *gallina*.

Here, *qui, què*; here is..., *ecco...*

Obs. 3, p. 170.

Hide (to), *nascondere*.

High, *alto, -a*; highly (to mark absolute superlative), *moltissimo*.

Hill, *colle (m.)*.

Him, *lo, &c.* See p. 186.

His, *suo, &c.* See p. 179.

Home (at), *a casa*; to go home, *andar a casa*.

Hope (to), *sperare*.

Horse, *cavallo*.

Host, *albergatore*.

Hot, *caldo, -a*.

Hotel, *albergo*.

Hothouse, *serra*.

Hour, *ora*.

House, *casa*.

How, *come*; how much, *quanto, -a*; how many, *quanti, -e*; how far is it? *quanto è distante?* how do you do? *come state?*

However, *per altro, tuttavia*.

Howl (to), *urlare*.

Hundred, *cento*.

Hunger, *fame (f.)*.

Hungry (to be), *aver fame*.

Hurry, *fretta*; to hurry a person, *far fretta a uno*.

Hurt (to), *far male a*.

Hush! *zitto!* (adj.).

I.

If, *se*.

Ill, *ammalato, -a*; malato, *-a*.

Immediately, *subito*.

Impose (to), *imporre a*.

In, *in*; in the, *nel, &c.* (see p. 133); after superlatives, *di*; in addition to, *oltre a*; in short, *insomma*; in the meantime, *intanto, frattanto*.

Indeed! *davvero!*

India, *India*.

Inform (to), *informare*.

Information, *informazioni (pl.)*;

but after *qualche* use *informazione*.

Inhabitant, *abitante*.

Ink, *inchiostro*; inkstand, *calamaio*.

Inquire after (to), *domandare di*.

Instead, *invece*.

Institute (to), *istituire*.

Intend (to), *far conto di*.

Interest (to), *interessare*.

Interesting, *interessante*.

Interpreter, *interprete (m.)*.

Intimate, *intimo, -a*.

Into, *in*.

Invite (to), *invitare*.

It. See p. 166.

Its. See p. 179.

Italian, *italiano, -a*.

Italy, *Italia*.

J.

Jewel, *gioiello*.

Jeweller, *gioielliere*.

John, *Giovanni*.

Joseph, *Giuseppe*.

Journey, *viaggio*.

Just, *appunto*.

K.

Key, *chiave (f.)*.

Kind, *genere (m.)*.

Kind (adj.), *cortese, gentile*.

Kindness, *bontà*.

Kindly, *cortesemente*.

Knock (to), *battere*.

Know (to), *sapere, conoscere*.

See ^b, p. 61.

L.

Lady, *signora*.

Language, *lingua*.

Large, *grande*. See p. 141.

Last, *fine (m. and f.)*.

Last (adj.), *passato, -a*; *scorso, -a*; last night, *ieri sera*; (= latest), *ultimo*.

Lastly, *finalmente*.

- Late, *tardi*; to be late, *esser in ritardo*.
 Lately, *ultimamente*.
 Latest, *ultimo*.
 Latter, *questo, -a*.
 Laugh (to), *ridere*.
 Laura, *Laura*.
 Lay (to), *porre*; to lay the cloth, *apparrecchiare la tavola*.
 Lead (to), *condurre*.
 Learn (to), *imparare*.
 Least (at), *almeno*.
 Leave (to), *lasciare* (act.); to leave in charge of, *lasciare in consegna a*; to leave (neut.), *partire*.
 Left, *sinistro, -a*.
 Lend (to), *prestare*.
 Less, *meno*.
 Lesson, *lezione*.
 Letter, *lettera*; a man of letters, *un dotto*.
 Library, *biblioteca, libreria*.
 Lie down (to), *giacere*.
 Light (to), *accendere*.
 Like (to). See *piacere*, p. 69.
 Likely, *probabile*.
 Lion, *leone*.
 Listen (to), *ascoltare*.
 Little, *poco, -a*; (=size), *piccolo, -a*.
 Live (to), *vivere*; (=reside), *abitare, dimorare, stare di casa*.
 Lofty, *alto, -a*.
 London, *Londra*.
 Long, *lungo, -a*; a long time, *un pezzo, molto tempo, molto*.
 Longer, *più*.
 Look (to), *guardare, morare*; the window looks on the garden, *la finestra dà sul giardino*.
 Lose (to), *perdere*.
 Luggage, *bagaglio*.
 Lupercal, *Lupercale*.

M.

 Madam, *signora*.
 Mæcenæ, *Mecenatæ*.
 Magnificence, *magnificenza*.
 Magnificent, *magnifico, -a*; pl., *ci, ce*.
 Maintain (to), *preservare*.
 Mail, *corriere*; mail-coach, *posta, diligenza*.
 Make (to), *fare*.
 Mamma, *mamma*.
 Man, *uomo*; a man of letters, *un dotto*.
 Manner, *modo*.
 Manuscript, *manoscritto* (m.).
 Many, *molto, -a*. See 'much'.
 Marble, *marmo*.
 Marquis, *marchese*.
 Marry (to), *sposare*; marry with, *sposarsi con*.
 Master, *maestro, padrone*.
 Masterpiece, *capo d'opera*; pl., *capi d'opera*.
 Match, *zolfanello*.
 Matter (to), *importare*; it does not matter, *non importa, non fa niente*.
 May. See *potere*, p. 58.
 May, *maggio* (m.).
 Me. See p. 166.
 Mean (to), *voler dire*.
 Measure, *misura*; to take the measure for, *prendere la misura di*.
 Meet (to), *incontrare*.
 Melodious, *melodioso, -a*.
 Message (to leave a), *fare un'ambasciata*.
 Messiah, *Messia* (m.).
 Mew (to), *miagolare*.
 Michael Angelo, *Michelangelo*.
 Midst, *mezzo*.
 Mile, *miglio* (m.); pl. *miglia* (f.).
 Mind (to) (=beware), *badare*.
 Mine. See p. 179.
 Milan, *Milano*.
 Million, *milione*.
 Milton, *Miltone*.
 Minute, *minuto*.
 Mischief, *male* (m.); to do mischief, *far del male*.

re, *sbaglie*; to mistake, *sbagliare*.

ate (of climate), *tempe-*
ra.

a, *moderno*, -a.

ay, *lunedì* (m.).

r, *danaro*.

ay, *scimia* (f.).

l, *mese* (m.).

ment, *monumento*.

più; (= farther), *di più*.

ag, *mattina, mattino*; this

ning, *stamane*; good

ning, *buon giorno*.

c, *mosaico*.

(the), *il più*.

r, *madre*.

i, mountain, *monte*.

i, top, *sorcio*.

ignor; Mrs., *Signora*.

molto, -a. See 'many.'

, *musica*.

See *dovere*, p. 59.

See p. 179.

N.

i, *Napoli*.

y, *nativo*, -a; a native of

y, *un Italiano*.

vicino, *vicino a*.

r, *presso a poco*, a *un di-*

so, *quasi*.

ary, *necessario*, -a; to be

ssary, *bisognare*.

ice, *collana*.

bisogno.

(to), *nitrire*.

bour, *vicino*.

bourhood, *vicinato*.

r...nor, *nè...nè*.

r (pron.), *nè l'uno nè*

tro.

rw, *nipote*.

, *mai, giammai*, with *non*

re verb.

novo, -a.

nuove (pl.).

aper, *giornale*.

Next, *prossimo*, -a; *venturo*, -a;
the next day, *il giorno dopo*.

Niece, *nipote*.

Night, *notte* (f.); last night,
ieri sera.

Nine, *nove*.

No, *no*; I have no books, *non*
ho libri.

Nobody, no one, none, *nessuno*,
niuno, veruno.

Noise, *romore* (m.).

Nene. See 'nobody.'

Noon, *mezzodì*.

Nor, *nè*; nor even, *neppure*.

North wind, *vento di tramon-*
tana.

Not, *non*; ...or not, ...o *no*; I
think not, *credo di no*; not at
all, *punto*.

Note, *annotazione*; to take
notes, *far annotazioni*.

Nothing, *niente, nulla*.

Now, *adesso, ora*; now and
then, *di quando in quando*,
tratto tratto.

Nowhere else, *in nessun altro*
luogo.

O.

Object, *cosa, oggetto*.

Obliged (to be), *esser tenuto*,
obbligato.

O'clock. See 4, p. 161.

Of, *di*; of it, *ne*; of course,
certamente.

Officer (strictly), *uffiziale*;
(commonly), *militare*.

Often, *spesso*.

Oh, *oh*.

Old, *vecchio*, -a; how old is he?
quanti anni ha?

On, *su, sopra*; on account of,
per.

Once, *una volta*; (= formerly),
altre volte.

One, *un, uno*, -a. See p. 205.

Only (adv.), *solamente, soltanto*,
solo, non...che; only just now,
or ora.

Opera, *opera*; opera-glass, *occhialeto*; to play an opera, *dare un' opera*.

Opinion, *opinione*.

Opposite, *dirimpetto a*.

Oppression, *oppressione*.

Oratorio, *oratorio*.

Orchestra, *orchestra*.

Order (to), *comandare, ordinare*.

Origin, *origine, principio*.

Other, *altro, -a*.

Ought. See *dovere*, p. 59.

Our. See p. 179.

Out, *fuori, fuori*; outside, *fuori*.

Overcome (to), *opprimere*.

Overture, *sinfonia*.

Owe (to), *dovere*.

Ox, *bue*; pl., *buoi*.

P.

Paint (to), *dipingere*.

Pair, *pain* (m.); pl. *paia* (f.).

Palace, *palazzo*.

Palatine, *Palatino*.

Pantry, *dispensa*.

Papal, *papale*.

Paper, *carta*; wall-paper, *tappzeria*; to paper (walls), *tuppezzare di carta*.

Paradise, *paradiso*.

Parents (one's), *i genitori*.

Parlour, *stanzino*.

Paris, *l'Parigi*.

Party, *serata*.

Pardon (to), *scusare*.

Parrot, *papagallo*.

Pass (to), *passare*.

Passage (of a building), *corridoio*.

Patron, *protettore*.

Pay attention (to), *badare*; to pay a visit, *fare una visita*.

Pen, *penna*; penknife, *temperino*.

People, *gente* (sing. f.). See p. 41.

Perhaps, *forse*.

Person, *persona*; personally,

di persona; persons (collectively), *gente*; a certain person, *taluno*.

Pick (to), *cogliere*; pick up, *ra cogliere*; pick out, *scegliere*.

Picture, *quadro, pittura*.

Picturesque, *pittorresco, -a*.

Piece, *pezzo*; piece of furniture, *mobile*.

Pig, *porco*.

Pit (of a theatre), *platea*.

Place, *luogo*, pl. *-ghi*; to place, *porre*.

Plain, *semplice*.

Plant, *pianta*.

Play, *commedia*; to play (music), *suonare*; (of opera) *dare*.

Pleasant, *piacevole*; pleasantly, *piacevolmente*.

Please (to), *piacere*; will you please to..., *favorite di...*

Pleasure, *piacere* (m.); will pleasure, *con piacere, volentieri*.

Poor, *povero, -a*.

Poorly (to be), *essere indisposto*.

Pope, *papa*.

Port, *porto di mare*.

Porter, *facchino*; (in a house) *portiere*.

Portuguese, *portoghese*.

Pound (sterling), *lira sterlina*.

Pour (to), *mescolare, versare*.

Pray (to), *pregare*.

Precious, *prezioso, -a*.

Prefer (to), *preferire*.

Present, *presente* (m. & f.); present, *un regalo*; to present, *presentare*; to present anyone with..., *regalare ... a uno*.

Pretty, *bello, -a, gentile*.

Pretend to be..., *fare il...*; pretend to be deaf, *fare sordo*.

Prevent (to), *impedire*.

Prince, *principe*.

Principal, *principale*.

Price, *prezzo*.

Priest, *preta*.

Probable, *probabile*.

Produce (to), *produrre*.

Prolong (to), *prolungare*.

Proper, *adatto, -a*.

Property, *proprietà*.

Pale (to), *pigolare*.

Put (to), *mettere, porre*; to put out a light, *spegnere un lume*; to put on a coat, *mettersi un vestito*.

Q.

Quarter, *quarto*.

Question, *domanda*.

Quick, quickly, *presto*.

Quietly, *tranquillamente*.

Quite (adv.), *tutto*; quite the contrary, *tutt' altro*.

R.

Railway, *strada ferrata*.

Rain, *pioggia*; to rain, *piovare*.

Raphael, *Raffaello*.

Rare, *raro, -a*.

Rarities (to find), *trovare del bello*.

Rather, *piuttosto*.

Reach (to), *giungere*.

Read (to), *leggere*.

Reading, *lettura*.

Ready, *pronto, -a*.

Receive, *ricevere*.

Receipt (to a bill), *quittance*.

Recollect (to), *rammentarsi*.

Reduce (to), *ridurre*.

Re-establishment, *ristabilimento*.

Regular, *regolare*; regularly, *regolarmente*; regularity, *regolarità*.

Relation, *parente*.

Remain (to), *restare, rimanere*.

Remarkable, *singolare*.

Remember (to), *ricordarsi di*.

Remove (to), *mutar casa, sgomberare*; to remove from, *toglier via*.

Renowned, *rinomato, -a*.

Repose (to), *riposarsi*.

Reputation, *fama*.

Require (to), *aver bisogno di*.

Reside (to), *abitare, dimorare, stare di casa*.

Rest, *riposo*; the rest, *il resto*; to rest, *riposarsi*.

Restorer, *ristauratore*.

Return (to), *tornare, ritornare*.

Rich, *ricco, -a*.

Ride (to), *andare a cavallo, cavalcare*.

Right (to do), *far bene*; to be right (of something done), *andar bene*; you are right, *avete ragione*.

Ring, *anello*; to ring, *suonare*.

Rise (to), *alzarsi, levarsi*.

River, *fiume*.

Roar (to), *muggire*.

Rock, *rupe (f.)*.

Rome, *Roma*.

Room, *stanza, camera*.

Rose, *rosa*.

Round, *intorno a*.

Royal, *reale*.

Ruin, *rovina*; to ruin, *rovinare*.

S.

Same, *stesso, -a*; medesimo, *-a*.

Saturday, *sabato (m.)*.

Say (to), *dire*.

Scarcely, *appena*; scarcely ever, *quasi mai*.

Scenery (of a theatre), *decorazioni*.

School, *scuola*.

Sculpture, *scoltura*.

Season, *stagione*.

Seat, *sedile (m.)*.

Second, *secondo, -a*.

See (to), *vedere, mirare*; to see home, *condurre a casa*; come and see me, *venite a trovarmi*; to see again, *rivedere*.

Seem (to), *parere*.

Seldom, *di rado*.

Select, *scegliere*.

Self, as sign of reflective pronoun. See Reflective Pronouns, p. 167. As intensive, *stesso*, -a.

Sell (to), *vendere*.

Send (to), *mandare*; to send for, *mandare a chiamare*, *mandare per*.

Sentence, *frase* (f.).

Servant, *servo*, *serva*; maid-servant, *cameriera*.

Serve (to), *servire*.

Set a jewel (to), *montare un gioiello*.

Settle (to), *fissare*.

Seven, *sette*.

Several, *parecchi*, *parecchie* (pl.).

Sew (to), *cucire*.

Sheep, *pecora*.

Shilling, *scellino*.

Shine (to), *splendere*.

Shoe, *scarpa*.

Shoemaker, *calzolaio*.

Shop, *bottega*.

Short, *corto*, -a.

Should (implying obligation). See *dovere*, p. 59.

Shoulder, *spalla*.

Show (to), *mostrare*, *far vedere*; to show in, *far entrare*; to show to, *condurre a*.

Shut (to), *chiudere*.

Side, *parte*.

Sienna, *Siena*.

Sight, *vista*.

Silent (to be), *tacere*.

Since, *da ch *; since then, *d' allora in poi*; since when, *da quando in qu *.

Sing (to), *cantare*; to sing out of tune, *stunare*.

Singer, *cantante*.

Singing, *canto*.

Single (adj.), *solo*, -a.

Sir, *signore*.

Sister, *sorella*.

Sit (to), *sedere*; sit down, *accomodarsi*, *sedersi*.

Sitting-room, *stanza da ricevere*.

Situation, *situazione*.

Sixty, *sessanta*.

Sleep, *sonno*; to sleep, *dormire*.

Slowly, *piano*, *adagio*.

Small, *piccolo*, -a.

Snow (to), *nevicare*.

So, *cos *, *tanto*; so much, *tanto*, -a; so many, *tanti*, -e.

Sofa, *sof * (m.).

Sojourn, *soggiorno*.

Some, *ne*, *qualche* (followed by sing. noun), *alcuno*; partitive del; sometimes, *qualche volta*, *alcune volte*, *delle volte*.

Somebody, *some one*, *alcuno*, *qualcuno*, *qualcheduno*.

Sometimes. See 'some.'

Something, *qualche cosa*.

Somewhere, *in qualche luogo*; somewhere else, *in qualche altro luogo*.

Son, *figlio*.

Song, *canzone*.

Soon, *subito*, *presto*.

Soprano, *soprano*.

Sorry (I am), *mi rincresco*.

Sound, *suono* (m.).

Speak (to), *parlare*.

Spend (to), *passare* (of time); to spend money, *spendere denaro*.

Spill (to), *spandere*.

Splendid, *splendido*, -a.

Splendour, *splendidezza*.

Spring (the), *la primavera*; a spring (of water), *una sorgente*.

Squander away (to), *scialacquare*.

Square, *piazza*.

Squeak (to), *squittire*.

Stairs, *scala*; upstairs, *di sopra*.

Stand (to), *stare*; to stand up, *alzarsi*.

Start (to), *partire* (neut.).

Station, *stazione*.

Statue, *statua*.

Stay (to), *stare*, *rimanere*; to

stay at one's country seat,
villeggiare, fare villeggiatura.

Steam, *vapore* (m.).

Steeple, *campanile* (m.).

Step into (to), *entrare.*

Still (adv.), *ancora.*

Stone, *pietra.*

Stop (to), *fermarsi.*

Straightness, *dirittura.*

Straw, *paglia.*

Street, *via, strada*; street-door,
porta della strada.

Stroll, *passeggiata*; to take a
stroll, *fare una passeggiata.*

Strike (of a clock), *suonare.*

Study (to), *studiare.*

Suburb, *sobborgo.*

Such, *tale*; such a one, *taluno.*

Sufficiently, *abbastanza.*

Summer, *state* (f.), *estate* (f.).

Sunday, *domenica* (f.).

Superior (=excellent), *buono,*
-a.

Support (to), *mantenere.*

Suppose (to), *supporre.*

Sure, *certo, -a.*

Surgeon, *chirurgo.*

Surprised (to be), *maravigliarsi*
di.

Swallow up (to), *inghiottire.*

Sybil, *Sibilla.*

T.

Table, *tavola*; tablecloth, *tova-*
glia; to set the table, *appar-*
recchiare; table d'hôte, *tavola*
rotonda.

Tailor, *sarto, sartore.*

Take (to), *prendere, portare*;
to take any one home, *con-*
durre uno a casa; to take
back, *riportare*; to take off
(one's hat, &c.), *cavarsi*; to
take away, *togliere via, con-*
durre via.

Talk (to), *parlare.*

Tap (to), *bussare.*

Tapestry, *arazzo.*

Tarpeian, *Tarpeo, -a.*

Taste, *gusto.*

Tea, *tè* (m.).

Teach (to), *insegnare.*

Teacher, *maestro.*

Tear up (to), *svellere.*

Tell (to), *dire.*

Temple, *tempio.*

Ten, *dieci.*

Tenor, *tenore.*

Than, *di, che.* See Rule 2, p.
144.

Thank (to), *ringraziare.*

Thanks, thank you, *grazie.*

That (pron.), absolutely, *ciò*;
as demonstrative, *quello*; as
relative, *che, quel che.* See
p. 190.

That (conj.), *che.*

Thaw (to), *digelare.*

The. See p. 133.

Theatre, *teatro.*

Their. See p. 179.

Them. See p. 166.

Then, *allora*; (= therefore),
dunque; (= afterwards), *poi,*
dopo.

There, *vi, ci, colà, là, lì.*

There! *ecco!* there goes..., *ecco*
che passa...

Therefore, *perciò, quindi, dun-*
que.

Thing, *cosa.*

Think (to), *credere*; I think
not, *credo di no.*

Third, *terzo.*

Thirst, *sete* (f.).

Thirsty (to be), *aver sete.*

Thirty, *trenta.*

This, *questo, -a.* See p. 190.

Those, *quelli.* See p. 190.

Thousand, *mille*; pl. *mila.*

Three, *tre.*

Through, *per*; sometimes *in.*

Thunder (to), *tuonare.*

Thursday, *giovedì* (m.).

Ticket, *biglietto.*

Tight, *stretto, -a.*

Till, *che, fino a.*

Time, *tempo*; (=turn), *volta*; sometimes, *delle volte*.

Tired, *stanco*; (=out of breath), *sfiatato*.

To, *a*; to the, *al*, &c.; before names of country, *in*; implying necessity, *da*; before infinitives (frequently), *di*; to me, *da me*. See p. 166.

To-day, *oggi*.

Together, *insieme*, -a.

Tomb, *tomba*.

To-morrow, *domani*; day after to-morrow, *posdomani*.

To-night, *stassera*.

Too, *troppo*.

Tooth, *dente* (m.); toothache, *mal di denti*.

Touch (to), *toccare*.

Towards, *verso*.

Town, *città*.

Trace, *traccia*.

Train, *treno*.

Translate (to), *tradurre*.

Translation, *traduzione*.

Travel (to), *viaggiare*.

Trouble (to), *disturbare*.

True, *vero*, -a.

Trunk, *baule* (m.).

Try (to), *cercare di*; to try on, *provarsi*.

Tuesday, *martedì* (m.).

Turin, *Torino*.

Tuscany, *Toscana*.

Twelve, *dodici*.

Twice, *due volte*.

Twenty, *venti*.

Two, *due*.

U.

Ugly, *brutto*, -a.

Uncle, *zio*.

Understand (to), *capire*; I understand, *ho capito* (continued perfect); to make one's self understood, *farsi capire*.

Undoubtedly, *senz' altro, senza dubbio*.

Unexpected, *imprevisto*, -a.

University, *università*.

Unwell (to be), *star male*.

Usual (to be), *esser solito*; as usual, *come il solito*.

V.

Valuable, *prezioso*, -a.

Vatican, *Vaticano*.

Venice, *Venezia*.

Venetian, *veneziano*, -a.

Ventilated, *ventilato*, -a.

Verb, *verbo*.

Very, *molto, assai*.

Victory, *vittoria*.

View, *prospettiva, vista*.

Villa, *villa*.

Vintage, *vendemmia*.

Violet, *viola*.

Virgil, *Virgilio*.

Visit (to), *visitare*.

Vivacity, *spirito*.

Voice, *voce*.

Volume, *volume, tomo*.

W.

Wait (to), *aspettare*.

Waiter, *cameriere*.

Walk, *passeggiata*; *passeggio*; to take a walk, *fare una passeggiata*; go for a walk, *andare a spasso*.

Walk (to), *camminare, andare a piedi*; to walk into, *entrare in*.

Wall (of a room), *parete* (f.).

Want (to); aver bisogno di, *bramare, volere, desiderare*.

War, *guerra*.

Warm, *caldo*, -a; to be warm (weather), *far caldo*.

Warn (to), *avvertire*.

Wash one's self (to), *lavarsi*.

Watch, *orologio*.

Water, *acqua*; waterfall, *cascata d' acqua*.

Way, *via*.

- Weather, *tempo*; fine weather, *bel tempo*; bad weather, *cattivo tempo*; to be.... weather, *far.... tempo*.
 Wedding, *nozze* (f. pl.)
 Wednesday, *mercoledì*.
 Week, *settimana*.
 Weep (to), *piangere*.
 Welcome, *benvenuto*, -a.
 Welfare, *felicità*.
 Well, *bene*; to be well, *star bene*; well then! *allora!*
 Went. See 'Go.'
 What, *che* (=that which), *quel che*; what a number, *quanti*; what? *cosa?*
 Whatever, *checcchè*. See p. 206.
 When, *quando*.
 Where, *dove*.
 Whether, *se*.
 Which, *quale, che, il quale*. See Relat. Pron., p. 195.
 While, whilst, *mentre*.
 White, *bianco*, -a.
 Who, *che*; who? *chi?* whoever, *chiunque*.
 Whole, *tutto*, -a.
 Why? *perchè?*
 Wife, *moglie*; pl. *mogli*.
 Will (to), to be willing, *volere*.
 Wind, *vento*.
 Window, *finestra*; to look out of window, *stare alla finestra*; shop-window, *vetrina*.
 Wine, *vino*; wine-cellar, *cantina*.
 Winter, *inverno*.
 Wisdom, *giudizio*.
 Wish (to), *bramare, desiderare, volere*.
 With, *con*; with pleasure, *volentieri*; with me, *meco*.
 Without, *senza*.
 Wolf, *lupo*.
 Wonder, *meraviglia*.
 Wonderful, *ammirabile*.
 Wont (to be), *solere*.
 Word, *parola*.
 Work, *opera*.
 World, *mondo*.
 Would (as principal verb). See *volere*, p. 58.
 Wound (to), *ferire*.
 Worth (to be), *valere, meritare*; not to be worth a straw, *non valere un'acca*.
 Wrap up (to), *imbaccucare*.
 Write, *scrivere*.
 Writing-book, *quaderno*.
 Wrong, *torto* (m.).
 Wrong (to be), *andar male* (of a thing done); I am wrong, *ho torto*.

Y.

- Year, *anno*.
 Yes, *sì*.
 Yesterday, *ieri*.
 Yet, *pure, ancora*.
 Yield (to), *cedere*.
 You. See p. 166.
 Young, *giovine*.
 Your. See p. 179.









